

TWENTY-EIGHT PAGES.



THE NEW YORK



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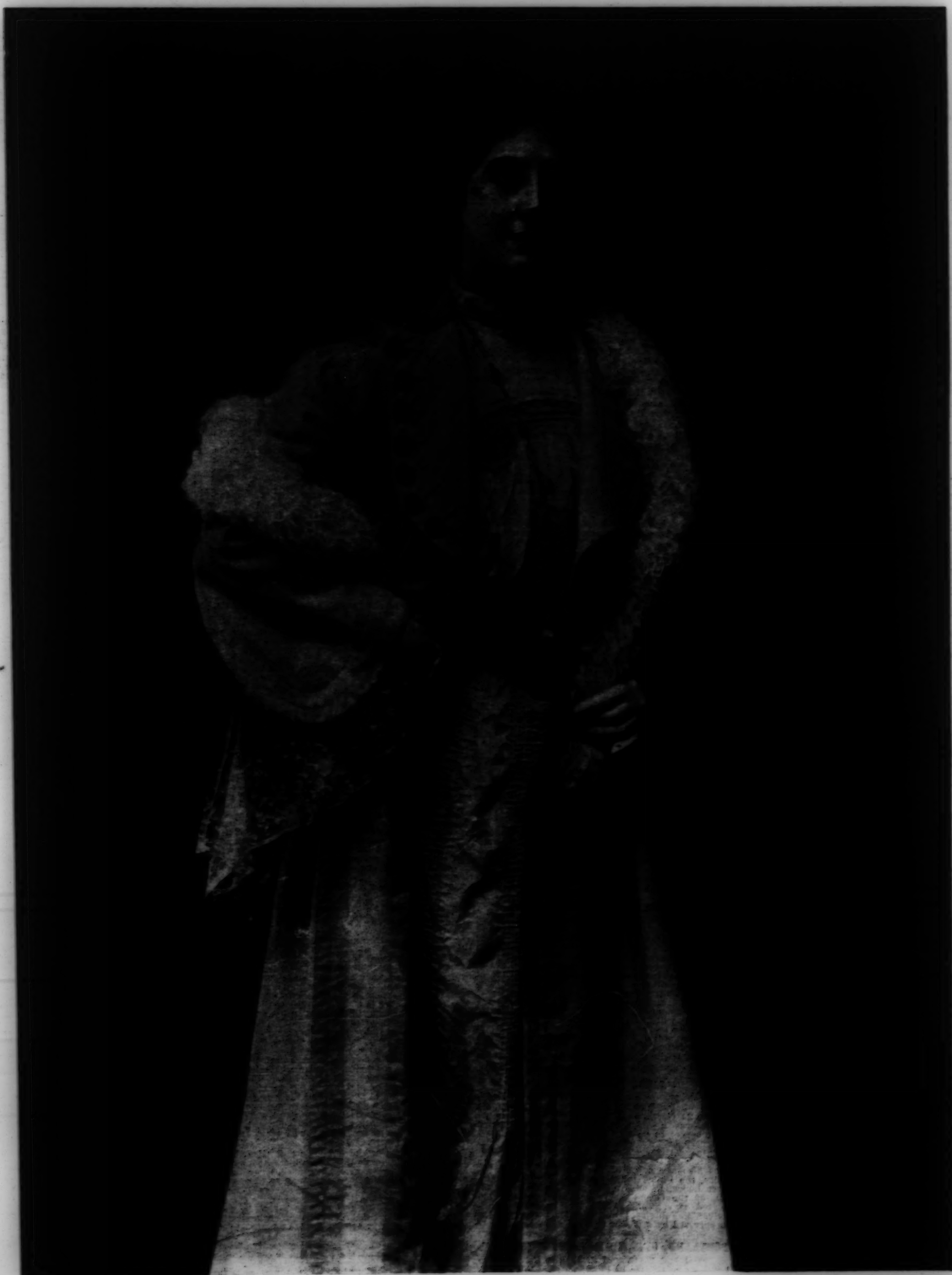


Photo Otto Suring Co., N. Y.

MARIE BOOTH RUSSELL

THE MATINEE GIRL.



HOWEVER we usher in young 1907, whether perching, coldtoed, upon the curb downtown to hear old Trinity's midnight chimes, or at wassail in some lobster palace on Broadway, or by a hospitable friend's fireside, or in our own downy, or hurrying to make the train to the next stand, whether we drink it in, or snore it in—of course, we must not weep it in or sigh it in—whether we play at that lapsing moment of the old year to audience large or small, let us have had one hour alone with the New Year!

That hour alone that medics and religionists and members of the great guild of common sense the world over agree is necessary once a day to the balance of human strength and power let us devote wholly to small 1907. The wee, young year! A puny youngster yet holding in his hands three hundred and sixty-five opportunities for us, a bounty of gifts, that used aright and viewed aright will make the youngster year a crowning one in our lives.

Let us return to him a friendly gaze, for he has only good intent toward us. Let the gaze be a brave one, for we have no reason to fear him, no reason to fear anything or any one except the possibilities of tumult and wreck within ourselves. A brave eye and a friendly smile no New Year can withstand. So let us welcome him and accept his gifts.

First he offers us the joy of self-development. The power to work is the greatest gift that can be given to any man or woman. The power to love and to win love are mighty gifts, but they are the sunshine of life with the inevitable, attendant shadow. They are made often to spell mistake and regret and heartache, if not heart break. Love assumes many disguises, and that which masquerades as love often deals us hurts and life old scars. Love is beautiful and precious and terrible. But work never fails us, never disappoints us, never causes the world to take on the hue of ashes and the flavor of aloes. Some of the happiest persons I have known are those who spelled Work with a capital, to whom it was the prime consideration of life. Work never fails us. Its rewards may not be adequate, but the joy of the work that is our work never palls nor wearies nor flees away upon the wings of mood.

Young 1907 bears in his hands as gift to us the old law that kindness begets kindness. He offers us on behalf of humanity friendship for friendship, love for love. He reminds us that that which we give we receive back in large measure. In return for these gifts he asks something from us, a favor, for he is our friend. He asks us to be more purposeful in the short twelve months that he will be with us before joining the procession of the forgotten years. He reminds us that achievement is the law of life, and that that achievement is mean which is only occasional and spasmodic. He shows us that the worlds roll on ceaselessly on their appointed way, and that so we should progress endlessly in the orbit of our work.

Young as he is he will point with rosy finger to a truth if we but look. That truth confronted me yesterday when to enter a bank I had to pass beneath the black folds of a massive curtain held back by heavy cords with beardslike tassels.

I went into the bank and indorsed my check, and watched the teller make his entry in a ledger, and saw other men and women walk into the bank and transact hurried business and rush forth again, and above and behind them all there seemed to me the folds of the significant black curtain. It is there, in fact. No matter how much we hurry, how much we laugh and sing and enjoy, it is always there, the token that we must go the same way that bank official had gone. There will be but brief pause, and that on the part of the few who loved us. Others will hurry breathlessly through life as we are hurrying now. It is not a melancholy fact, only a serious one. What the baby year is pointing to is that while we hasten we must also remember.

The Matinee Girl was foolish enough to hate some one once. That person died, and when the one who had committed the folly of hating looked at the dead face she realized what utterness of folly, what criminal waste of vitality, it is to hate anything or any one who must die. The world is so big, our tasks so great, there is so little time for all we would and should do that when we hate we are as spendthrifts casting golden coin into the sea. The penalty of injury should be that the injured will forget the injurer. He cannot afford to hate him.

Without fearing the young year and his gifts, bidding him welcome and giving him cheer, we should not forget that the background of every life is the sombre, inevitable curtain. Against that background the trifles of our daily lives, the perplexities and vexations

and animosities, disappear and the great sunshine shrinks into amazing smallness. In that hour alone, face to face and eye to eye, with the coming year, let us accept his ever new gifts of the joy of self-development, and the law of kindness, and his warning to make our lives more purposeful. An actor who was asked why in his extreme age the necessity of a testimonial had come to him, answered: "All my life has been an accident policy. I never knew what would come next, nor what I would do." That, it true, was a confession of the reason for the benefit.

The ecstasy of sudden virtue which leads a person to register vows of absolute rectitude on New Year's Day is a mistake—exhibition of wholesale egotism. Much safer is the modest resolve: "I will try to avoid the mistakes of last year." He can review those mistakes with little effort. No sane person is blind to his own faults, nor the directness of the path leading from the land of cause to the region of effect. He knows whether ill temper or self-worship or an unfortunate leaning away from the plumb line of honesty has wrought the greatest mischief for himself and for those whose lives he has touched. A practical summing up of these and the resolution, "I won't do that again," have made over a much blemished life into a thing of rare beauty.

And with the black draped background in view, that background so minimizing to the concerns that are of little moment, the resolve of Marcus Aurelius, which a pre-eminent American stage beauty said she makes the rule of her life, might well be made our own: "Live each day as though it were your last."

While wishing my player friends a Happy New Year, I would congratulate them, too, on belonging to the most benevolent of the professions. There is no other which gives a pleasure so direct to those to whom it appeals. Brander Matthews draws a touching picture of Charles Lamb's liking for the playhouse. For years he found forgetfulness of the hardships of life in a seat in the gallery of the London playhouses. Mercurial and responsive he turned aside all the harrassing conditions of his life, its poverty, its lovelessness and its shadow of impending madness at the door of the theatre. For three hours in which self slumbered he lived the play, laughed and cried with the characters portrayed by the players, and when the curtain had fallen at last went forth with the renewed strength that comes of self-forgetfulness.

So for many the stage and the people of it press on tired eyes, the rest-bringing wand of forgetfulness. Their mission is to amuse, and inevitably in a play worthy the name they instruct also. They illuminate dark mental recesses with needed light. The expression of a noble sentiment from the stage has keyed lives to new and higher endeavor. The voicing of a shrewd one has scattered the miasma of a false sentimentality.

The player's reward is the loving remembrance of those whom he has thus served. To be wrapped round with such sincere, collective affection is one of the rare gifts of life. Its manifestation, like insistent, repeated applause, may be tiresome, but it is no less delightful. It is the insincere or the sour hearted who complains that this affection is only a form of curiosity, and as such is obtrusive, a nuisance. Those who cavil at it would mourn its passing. That you may not see that passing in 1907, nor in any other years, the Matinee Girl prayerfully wishes.

Grace Gayler Clarke, in private life the indulgent mother of two fine boys, who are fast growing to man's estate, does not play a straight part in *The Rose of the Rancho*. Putting upon her stage daughter, the lovely Rose of the Rancho, is diametrically opposed to her own kindness of heart.

"I do so hate to bully-rag that poor girl incessantly," she said to David Belasco. "Some day I'm going to kiss her."

The Wizard looked at her with alarm in his melancholy dark eyes.

"If you do you'll be discharged."

THE MATINEE GIRL.

AMERICAN PLAYGOERS MEET.

The American Playgoers, at their meeting on Dec. 16 at the Hotel Astor, discussed the question, "Is Opera a Necessity of Culture or a Fad?"

Charles H. Meltzer, of the Metropolitan Opera House, said that opera had more influence on the uncultured than on the cultured, and that they appeared to appreciate it more. He began by saying that nothing was a necessity except food, drink and air, and that "we could exist without opera, as many of us have to."

Aubrey Boucicault, who was the next speaker, said he was thankful that it was not necessary to be cultured to enjoy opera. He said he could prove it was not a fad with him, because he spent a dollar to stand up during a performance the other night, and in spite of his aching legs, he thoroughly enjoyed it.

Father Talbot Smith hoped opera would go back not only to morality, for he thought the libretto of the opera "was the most immoral stuff," but to something higher—to the expression, in fact, of the highest religious feeling.

Charles Dickinson said he preferred the lighter kinds of music, but John De Witt Warner, in summing up, declared in favor of opera. Madame Kirby-Lunn presided.

INDIANA THEATRE DESTROYED.

The Jefferson Theatre at Goshen, Ind., erected in the Fall of 1905 by the Sanders, Hay and Neidig Company at a cost of \$85,000, was burned to the ground on Dec. 18. The blaze started in the basement of the structure under a furniture store. The theatre was dedicated on Nov. 6, 1905, by Richard Mansfield in *The Merchant of Venice*. Harry G. Sommers, of the Knickerbocker Theatre, New York city, was the lessee of the house, and George Krutz, of Goshen, the business-manager. It is expected the entire building will be rebuilt, although insurance amounting to but \$40,000 was carried. There is a second story theatre, the Irwin, in Goshen, but the Jefferson bookings have all been canceled and the Irwin will be continued as a vaudeville house.

JACOB H. BECK DEAD.

Jacob H. Beck, leader of the famous Beck Band of Philadelphia, died on Dec. 14 at his home, 24 North St. Bernard Street.

He was a cornetist all his life and played first cornet in many different theatres at different periods. He was also connected with Carrasco and Dixey's Minstrels, afterward Simmons and Slocum's and now Dumont's Minstrels. He was also a member of the Cecilian Musical Society, the Philadelphia Musical Association, Mozart Lodge, F. and A. M., and Greble Post, No. 10, of the Grand Army of the Republic. He served as sergeant in the Twenty-eighth Pennsylvania Volunteers under Colonel Geary. He is survived by a widow and six daughters.

PORTLAND, ORE., TO HAVE NEW THEATRE.

Russel and Blyth and S. Morton Cohn are to build a new theatre in Portland, Ore. The building will be situated on Sixth Street, and with the land will cost \$500,000.

Anna Stodard, leading woman, *Woman of Fire*. **

NEWS FROM PARIS.

Failure of Plays in Verse—Julius Caesar at the Antoine—Need of a Play Censor.

(Special Correspondence of The Mirror.)

PARIS, Dec. 15.

For many years the French, or rather the Parisian, stage has been the home of plays in verse, but eventually the public will tire of even the dulcified form of entertainment. It certainly seems that it has now tired of plays of this kind, for those which have been recently produced have met with but scant success and short life.

Time was when a visit to a theatre was regarded as an intellectual pursuit, and when the theatre doubtless exercised a certain influence on the thoughts of the people who listened to dramatic works as they would listen to a sermon. But that day seems to have passed, and in the twentieth century we are all so well educated that we do not look to the theatre to instruct us. We go there simply and solely to be amused. And these plays in verse certainly do not amuse. They are stilted and unnatural. The last failure was *La Courtisane* at the Comedie Francaise. It was the work of a young Jewish writer of talent, and it was ably acted, but it met with no success whatever. The critics sneered at it, partly because the author was young and an Israelite and partly because bits of it were borrowed from Victor Hugo, and the public stayed away, so M. Claretie had to withdraw it. Two or three nights ago the Theatre des Bouffes Parisiens put on a similar work from the pen of Gabriel Nigond, entitled *Le Cœur de Sylvie*, a comedy in three acts and in verse, but poor Sylvie's heart will never fancy, have a much longer reign than did the Courtisane.

It is not that M. Nigond's verse is bad so much as that the play is dull. Sylvie is a "star" dancer, the ballet at the Opera, the "maitre danseur," has brought her up and made her what she is, but a grand seigneur, the Comte de Molstein, a middle aged roue, succeeds in enticing her away from Frambolay. She joins him at his little country retreat, where he, somewhat imprudently, introduces her to his young and handsome nephew. The two young people fall in love and ride away on horseback in search of adventure. The play is of the period when motor cars did not exist or trains either. Then an event happens which greatly upsets the tender hearted Sylvie. The count's valet, Brigue, has seen fit to fall in love with her, and unable to bear her loss commits suicide—a tragic and highly improbable event; but he does it. Whereupon Sylvie, fearing lest the young chevalier may also be tempted to do the same thing some day, decides to leave him and to return to the Opera and to Frambolay. It is difficult to analyse a play like this, or to take it seriously. It is weak, and the fact that it is told in verse instead of in prose does not tend to strengthen it. In spite of the good scenery and the charm and beauty of the old-fashioned dresses, it dragged from sheer want of action. Mlle. Rabutane looked nice and pretty as Sylvie, but lacked verve and animation. Gaston Severin, the young chevalier who cut out his wicked uncle, was about as cold as ice, and lower as one could possibly hope to discover, and the valet would probably have been worth a dozen of him had he had a chance. As to M. Pouchal, the uncle, he seemed in a perpetual state of surprise the whole evening at finding himself dressed up as a margrave (or count) and at having to say his lines in verse instead of in prose. I am sorry for M. Nigond, for poets are rare and need encouragement, but I fear that *Le Cœur de Sylvie* will not bring him the fame he naturally desires. I understand that he is at work on another play dealing with incidents in the life of Moliere, and intended for Coquelin alone, and I hope he will have more success with it.

Tripette having at last concluded its long and successful run at the Athenae, a new play was produced there on Nov. 28 which looks like making another hit for that fortunate theatre. It is called *La Fustete*, is written by MM. Artus and Fuchs, and is described as a comedy in four acts. It deals with a subject which is a comparatively new one on the Paris stage, yet it introduces us to the world of "sport" as understood by bookmakers, owners, jockeys and the kind of people who still believe in the possibility of making money on the turf; in a word, the racing world. As a matter of fact, the "pencilers" have been abolished here, but that does not matter for the purpose of the play; in fact, it rather adds to its interest, as in after years it will serve as an interesting picture of Paris life and morals at the beginning of the twentieth century. In that way it may become historical and perpetuate the fame of Artus and Fuchs. Here is, briefly, the argument: Madame Martin, a pious widow, with a horror of gambling and the turf, lives quietly in the country. With her lives her son, Pierre, whom she adores. He is twenty-four and a lieutenant in the artillery. There is also a man named Carpentier who is a practicing bookmaker in a big way of business. Carpentier had originally married a sister of Madame Martin, and being in her eyes a man of sin, he and his family are cordially detested by the pious widow. Carpentier has a daughter, Blanche, nicknamed *La Ponceite*, who is very charming. She is also Pierre's cousin, and Pierre wishes to make the relationship closer by wanting to marry her, but his mother will not hear of it. Pierre therefore resigns his commission and goes to Paris in order to be near his pretty cousin. He has not much money, but he has a "system," and he hopes with the aid of it to turn his small capital into a big one, and so he starts backing horses and loses nearly all he has. At last he is reduced to a few hundred francs and he goes one day to a race meeting with the intention of risking the lot on a horse in a final bid for fortune. This is a good scene. We saw the paddock, the bookmakers, jockeys and the "gay crowd." It is well done. Pierre selects a horse called Pacha and backs him for all he is worth (the pronoun does not refer to the horse), but Pacha's jockey, one Bob, will take in 30,000 francs by pulling the horse and preventing him winning. Blanche gets to know of this and implores Bob to turn straight, which the jockey threatens to expose her father's fraud, and the crafty bookmaker is obliged to disgorge. All ends happily in a very tender and delightful scene which is the gem of the whole play. The widow Martin relents and consents to her son's marriage with *La Ponceite*. So the young lovers are made one and Pierre returns to the army, and having acquired a bookmaker as a father-in-law, probably gives up trying to make money by backing horses. So there is hope for him. The play in America or England would not survive long, for it is as old as the hills, and there are dozens of sporting novels which recount the same tale, but here it is comparatively new and will probably catch on. All the "sporting" men and youths will go to see it and will scoff at the simplicity of Pierre.

Madame Martin, the old widow, is played by Madame Judic, and the charming Blanche is Mlle. Diéterle, who acts with much grace and restraint. M. Bullier was excellent as Carpentier, the bookmaker, and M. Montaux, as Pierre, lacked sincerity as a lover, but made up for it by the violence of his actions. Each time he embraced his little cousin he was so enthusiastic about it that his greeting almost amounted to a breach of the peace. The other people, the backers, jockeys and sportsmen generally, filled their parts well, and the play had a cordial reception.

I am very pleased to be able to announce that Messrs. Boucicault and Houche have scored a big success with their new spectacle *India*. It was a big venture and it needs an enterprising man with big ideas to show people here what can be done in the way of a spectacular treat. *India* represents a scene from the great Durbar, and we see the Prince of Wales paying a visit to a rajah, who receives him with much pomp and ceremony and organizes all kinds of fêtes in his honor. Then come ballets, polo matches, elephant fights and lastly an exciting and realistic tiger hunt. It is gorgeous and breathes the atmosphere of the East. The stage is so big that there is ample room for the 300-odd people and 125 animals who are assembled on it at once. *India* is preceded by eight or nine capital circus acts, acrobats, equestrians, funny men and the Roscoe Midgtons, who box three rounds with great energy. The Hippodrome has been much improved. New decorations, wide, comfortable seats, cheap prices and a really good show make it a thoroughly attractive place wherein to pass an evening. Would that we had more American managers over here.

For once in a way I must be enthusiastic and search the dictionary for laudatory adjectives. I am not often given that way, for the excellent reason that I have no just cause to be so, but there are times when it is a pleasure to let oneself go and to revel in words of praise and congratulation. The long deferred representation of Julius Caesar has come to pass. Preliminary notices in the papers had prepared me for something out of the ordinary, but like most people I never thought it would be so good as it proved to be. Antoine has surpassed himself and astonished even his friends. He has put on Julius Caesar in a way that has never been seen before. It is glorious, magnificent. As an actor Antoine was never in the first rank, but as a director he is worthy of admiration and esteem, and if he continues as he has begun he will make the Odéon the finest theatre of his kind in the world. When I saw Julius Caesar at His Majesty's Theatre in London I thought that Mr. Tree had reached the limit of the art of scenic effect, and I bowed the knee in silent appreciation; but *mirabile dictu* Antoine has beaten him at his own game, for the Julius Caesar of the Odéon fairly eclipses the London representation. Every one was astonished and delighted. It was a revelation and a very flattering one for the French. For Antoine personally it is a great triumph, and he has now firmly established his reputation as the "grand directeur" of the Second National Theatre. Every one will go to the Odéon to see this splendid production. Every one should go, especially if he be an admirer of Will Shakespeare, for he will have an opportunity of seeing Julius Caesar given in its entirety. When Tree gave it he indulged in the luxury of many cuts, but Antoine plays it from A to Z. There is not a line left out, and it goes on well as not to say that the whole thing is done in four hours. And such scenery! Nothing more beautiful and artistic in the way of scenery has ever been witnessed on any stage. It is a veritable triumph for the scene painter's art, and in this wonderful performance the name of Jusseume, the artist, must be associated with that of Antoine, the director.

Jusseume has given us some exquisite pictures—they are nothing more or less—of ancient Rome; quaint corners in narrow streets; the low, old-fashioned houses wherein women talk and laugh; the picturesque, diminutive shops. We see the orchard of Brutus, where the cypress trees sigh in the moonlight; we see the desolate, melancholy battlefield of Philippi, and the Appian Way stretching out, delicately blue in the soft Italian night. But two scenes stand out above the others; two scenes, striking, magnificent, that impress themselves indelibly upon the memory—the Senate and the Forum. Impossible to repress the thrill that stirs one's blood as one sees Caesar march into the Senate and descend the broad flight of steps while every one rises and salutes him. Impossible to sit calm and unmoved when Marc Antony mounts the tribune in the Forum and delivers that great speech that stirs the quivering crowd. The Forum scene was wonderful, and it was arranged in quite a different way from that in which it is usually given, in a way that was extremely striking and effective, and which served to show how much careful thought and study has been bestowed upon this production.

The translation, which is the work of M. Louis de Grammont, is also deserving of great praise. It is excellent. It follows the text closely, and is clearly and soberly written. Now and again the translator drops into blank verse, and the effect is good. Never for a moment, however, does he seek to put himself into the foreground. It is always Shakespeare, never de Grammont. The translation is a powerful and a faithful one, worthy of a scholar, and it should be accepted as the standard one for this country by those who wish to read the play. And this stirring drama was admirably rendered by the Odéon company.

M. de Max won a real and well deserved success as Marc Antony. To hear the funeral oration delivered as he spoke it was more than a treat. It was a revelation, an illustration of the height to which the art of the actor can attain. M. Duquesne, too, as Julius Caesar, gave a masterly rendering of the actual living man; it was no dummy that stalked about the stage, but the great Caesar in the flesh. Caesar lived again just as de Max had recalled to life the dangerous seductive Antony. M. Deschamps was admirable as Brutus, and Philippe Garnier depicted with much skill the somewhat complex character of Cassius.

But I cannot go through the list, for all were good. MM. Bernard, Chevalier, Duard, Mitrey, Saverne and Vargas, one and all fitted their parts admirably and contributed their share to the success of the evening. Nor must one forget Mlle. Dux, who made a most delightful Portia. Antoine has drilled his gallant company well. There is not a bit in the whole thing. The play with its seventeen tableaux holds us from start to finish. Nothing goes wrong, nothing drags, nothing seems to distract our attention. It is a masterpiece of stage management and of organization, and it is worth going a long way to see.

It is to be hoped that a visit to the Odéon may implant in the breast of the average Frenchman a desire to be better acquainted with the works of Shakespeare. As an Englishman how ignorant even the well educated people in this country are of the writings of the immortal playwright, I cannot refrain from adding a story which Mr. Raphael, a well-known English journalist here, told me, and which (besides giving me permission to use) he assured me was absolutely true.

Mr. Raphael had accompanied a French lady to the dress rehearsal of Julius Caesar, and it was evident that she had not much idea of what she was going to see, for, before the play began she turned to him and asked if any fighting took place in the course of the evening. On being told that Caesar is assassinated, she expressed regret, "for," she added, "I do so hate the noise of shots being fired."

Scenes of such revolting coarseness and indecency now take place nightly in the music halls where that genre of amusement known as the "revue" (so dearly beloved of the Parisian) is the chief attraction that all self-respecting people are unanimous in deploring the suppression of the censor, commonly known here as "Anastase." Occasionally, as per instance the other night at the Moulin Rouge, the police step in and threaten to close the theatre unless the disgusting element is omitted from the revue in question; but this does not happen often enough, and things are in a dreadful condition. It is impossible to visit any of these "shows" with a woman.

Decent people are beginning to say that if the censorship is not speedily re-established we shall soon see the end of all morality in places of amusement and the triumph of public corruption. Presumably the manager gives the public what it likes, and so —! NORTHBARK.

NEW THEATRE FOR LORAIN, O.

Although Brothers are to erect a theatre in Lorain, O. The building will be in two parts, a business block four stories high in front, and the theatre in the rear, separated by a ten-foot court. The building will be begun in January and will cost \$85,000. It will seat about 1,500 and will be fireproof.

REFLECTIONS

to Frances Starr and The Rose of the Rancho company on the stage of the Belasco Theatre after the performance Monday night.

THE AVENGER

For time apply to STAIR & HAVLIN

20. Thaddeus Gray Black co. 10-24. —
Gordon, of the Nordland co., at the
with typhoid fever. Is rapidly improving.
ESTER.—THEATRE (Hugh Maguire.

positively beneficial, deliciously fragrant,
gives perfect satisfaction. Ask your
dentist.

positively beneficial, deliciously fragrant,
gives perfect satisfaction. Ask your
dentist.

PAIN'S REDUCTION OF VERUVERUS (Al. Dolan. mgr.): Havana, Cuba, Nov. 21—Indefinite.
FRENCHMAN AND MAGGON (F. Willard Maggon. mgr.): Westbury, S. I., Dec. 24-29, South Franklin, Mass., 31-Jan. 5.
SEVENGALA (Walter C. Mack. mgr.): New York City, Dec. 26-29.
THE STROLLERS (L. C. Bellme. mgr.): Evansville, Ind., Dec. 27-31.
THURSTON, HOWARD (W. C. Thurston. mgr.): India, Dec. 1-10.
Columbia, Ceylon, Jan. 5-20, Cebu, Sept. Feb. 5-10.

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THE AVERGER.

Hal Held's new melodrama, *The Averger*, will be produced early in February by Manager Louis Miller and play the popular priced Blair and Harlin houses. The scenic equipment will be on an elaborate scale, and the company especially strong.

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LETTER LIST.

Members of the profession are invited to use *The Mirror* as their exchange journal. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This fee to make up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and unclaimed for will be returned to the post-office. Circulars contain cards and names—unpublished.

WOMEN.

Armstrong, Katherine, Ella Adelt, Marion Abbott, Langtry Ashton, Ellena Adair, Lote Arnold.
Blinky, Annie, Anna Berg, Margaret Baxter, Lucy A. Blake, Beatrice Bertram, Helen Bertram, Mabel E. Bernard, La Belle Blanche, Jean Burnside, Nellie Burns, Dora Brown, Ma Bywater, M. Banner, May F. Bishop, Dorothy Brunner, Violet Bay, Agnes Bruce, Edith Blatz.
Carler, Nellie, Helene Carson, Adah M. Clark, Edna L. Couray, Coral Congleton, Rose Marion Campbell, Ellen Congriff, Ida Conquest, Kate Cherry, Myra Collin, Hortense E. Clement, M. Belle L. Clevy, Martha Claus, Jeana Clements, Rachael Carson, Elizabeth Chester, Virginia Cameron, Irene Crane, Joseph Carr, Mabel Crawley, Gladys Case, Maud Courtney, Dwight, Margurita Minnie Dupree, Mae De Sours, Helen J.

Evans, Daisy, Hattie Edgerly, Minnie Emmett, Jos.

Fiedling, Margaret, Pauline Fiedling, Edna Far-
nham, Ethel Fuller, Alice Flitch, Minnie Fullier, Lucille
Fallon.

Gordon, Lola, Florence M. Gill Mrs. T. B. Gales,
Mrs. Harold Griffith, Jewel Golden, Enima L. Gordon,
Bonnie Gaylord, Ella Gove.

Hammond, Dorothy, Ethel Hollingshead, Lucile
Hooper, R. A. Howard, Mrs. Chas. Hart, Florence
Hart, E. H. Holmes, Lillian Hathaway, Ada Hope,
Grace Hudson, Nancy Hudson, Annie Hall, Mary
Hall, Edna Hanch, Anna Harrison, Helen Hyle,
Blanche Holt.

Joyce, Eleanor, Katharine Jamison, Allee Johnson.
Kelly, Annie, Cora Karma, Mrs. E. C. Klenner,
Julia Klumpley, Myra C. Ketcham, Marion Kilby.

Lenda, Cornelia, Carolyn Little, Fannie B. W. Lewis,
Linda Larvin, Jessie Lee, Carolyn A. Lee, Louise M.
Lathrop.

Meyer, Claire L., Cora Morland, Allie Marshall,
Florence Norden, Nilita Milton, Lillian Maine, Edna
Mansfield, Guyne A. Martin, Margaret McKinney,
Eugenia McClellan, Roberta McCoy, Margie McCull,
Bertha McCarthy, Mabel McCanne.

Norris, Marie, Maude H. Neal, Leona Nelson, Helen
Nelson.

Phillips, Mina, Mabel A. Papp, Ethelyn Palmer,
Marion B. Pauncefote, Edna Parker, Vernetta Presler,
Grace Proctor, Mrs. A. J. Pickens, Lillian Porter,
Maude G. Paul.

Quinn, Marie.

Ray, Clara, Elizabeth Rathburn, Miss G. Rut-
ledge, Leslie Rose, Marion Russell, Lidge Rhoe, Lea
Romande, Adelaide C. Russell.

Shaw, Violet, Colla Sylvester, Lillian Steel, Mrs.
Frank P. Shaw, Blanche Sloan, Madame Spahnoffel,
Pearl Pat See Stanley, Louis Scarsdale, Mary Sullivan,
Lucille Sewell, Mary Seely, Polly Stockwell, Lizzie Shaw,
Leola C. Sider, Clara Sidner, Frank Stockwell, Eleonor
Sower, Florence Samnder.

Taylor, Lillie, Belle Travers, Mrs. R. C. Towler,
Evelyn Temple, Rose Tiffany, Grace Taber, Irene M.
Timmons, Marie Taylor, Clara Thropp.

Van Lake, Edith.

Whitaker, Blanche, Frances E. Wilcox, Rena Ware,
Hollie White, Lillian Woods, May Willcox.

Young, Ethel.

Zora, Anita.

MEN.

Arnold, Frank J., F. M. Agostini, Wm. B. Abele,
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F. Anshel.

Brett, Geo., F. M. Burnham, Frank Surbeck.
Flord R. Briggs, Dan'l Burns, Levi Eluestein, Ray
B. Brown, Frank Burbank, T. Alston Brown, Harry
Berkman, Sam Barnes, Elwood F. Bowstick, Walter
Brown, Chas. F. Bendall, Geo. Bennett, J. A. Brubane,
Willie Bryant, Fred Burton, Chas. Browne, Edwin
Barrie, Al F. Beardale, Harry P. Bastick, Jess
Barry, J. W. Barry.

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Cochet, Victor C. Coniglin, Chas. V. Clark, J. E.
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Hedge, Charles Henderson, Herman W. Hayes, H.
Holmes, Harry, Regan Huclinton, J. D. Harrell,
Tom Holer, Chas. Harmon, Wm. F. Harvater, David
Henderson, Edwin Holt, Frank Hunt, Harry Hub-
bard, Jack Hamilton, Frank W. Hill, H. J. Hewitt.

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Geo. A. Klingenberg, C. C. Kane, F. Masten Kelly.

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Donough, Thos. McCabe, Jas. McKean, A. MacMill,
Geo. D. Mackay, C. B. McCabe.

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O'Brien, Jas., R. Howard Ober, Byron Ongley,
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Radtchiff, H. J., Frank E. Rose, P. W. Ridley,
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Roberts, Victor H. Ross, Watson, Ed. Webb,
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Ross.

Sheffield, Wm. C. S. Sullivan, H. S. Sinclair, H. N.
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Smith, M. W. Snelling, Jas. L. Sealey, Wm. G. Stew-
art, Alf. Storer, Victor H. Schaefer, Howard Short,
Chas. Sharp, Sylvester Sullivan, Robt. Stevenson,
Russell Shoad, Wm. R. Hill, Leonard Shepard.

Tooker, Will, Fred Townroe, J. E. Toole, Rich'd
Thornton, Ralph Thayer, Wm. L. Thorn, Paul B.
Thomas, J. F. Tullar.

Ummer, Chas. J.

Vernon, J. C., Darrell Vinton.

Well, Jas., D. N. Wheeler, Duane Wagar, Al.
Woodward, Frank H. Willis, Robt. Whitlitt, E. T.
Wade, Larry Washlake, Chas. Walton, Ed. Well,
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Yocummas, E. H.

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Continued from last publication.

THE KNICKERBOCKERS AT SCHOOL; historical play for young folks. By Edith Louise Koogle.

A LITTLE HISTORY OF THE REVOLUTION; historical play for all ages. By Elizabeth F. Gup-till.

LOVE, THE FAITHFUL; drama in five acts. By T. S. Denison.

LOVERS OF ALL AGES; spectacular play. By Kathryn E. Harris.

A LUCKY HUSBAND; play taken from the French by G. A. Callahan and R. de Flora. By G. Constant Lounsbury.

THE MAHATMA; lyric comedy in a prologue and two acts. Book and lyrics by H. Bazby, Jr.

LA MAIN PASSEE; comedy in four acts. By George Feydeau.

A MAN OF SAND; dramatic sketch. By W. F. Carroll.

MAN PROPOSER; play in two acts. By Mary D. Johnson.

MASTERS GEORGE WASHINGTON; historical play for children. By Edith Louise Koogle.

LES MOUSTRES; play in three acts. By Paul Adam.

MURDERED BRIDE.

THE NETTLE; comedy for one male and one female. By Ernest Warren, edited and revised by Pauline Phelps and Marion Short.

THE NIGHT BEFORE CHRISTMAS.

THE NUN AND THE BARRISTER; drama in three acts (adapted from a Spanish play by Sefior Galdos). By Omond Shillingford.

THE OLD DUTCH SCHOOL; farce in two acts, with music. Book by William Danforth, music arranged by George F. Roache.

OUR COUNTRY; historical and spectacular representation in three parts. By T. S. Denison.

LES PASSAGERS; play in four acts. By Alfred Capus.

PARADE; sketch in one act.

PRETTY BROUWER; comedietta in one act. By Malcolm Watson.

THE PROPHET; one-act play. By E. Elmer.

THE FULL BACK. By T. S. Denison.

QUEEN OF THE AMBER. By Harry M. Howard.

THE REINCARNATION OF MR. COKE.

ROYALTY IN OLD VIRGINIA; historical play. By Edith Louise Koogle.

SALOME; play in one act. By Oscar Wilde; Edward Elmer's original translation from the French and adaptation to the English stage.

SCHLAGENDE WETTER; social drama in four acts. By Maximilian Böttcher.

THE SENSATIONAL BURGLES; sketch in one act. By W. C. Cowper.

SOCIETY ISLAND.

THE SUBSTITUTION; musical play in three acts. Book and lyrics by Harrison F. Noke.

THOSE LANDLADIES; boarding-house comedy for two females. By Ina Leon Camilla, text and stage business edited and revised by Pauline Phelps and Marion Short.

TWO GHOSTS IN WHITE; farce. By T. S. Denison.

UNDER THE BEAR FLAG; romantic drama of early California life in four acts and four scenes. By C. W. Bachman.

UNDER THE DOWNS; comic opera. By Richard Lanning and Hilding Anderson.

A UNITED PAIR; one-act piece. By Comyns Carr.

VICTIMS OF SIN; OR, SHALL ENGAGED PEOPLE TELL EACH OTHER THEIR PAST; tragedy in four acts. By Joseph I. Tammann.

LA VIERGE D'AVILA (Sainte Thérèse); drama in five acts and a prologue. By Catalina Mendez.

WHEN WE WERE FRIENDS; original comedy-drama in four acts. By W. B. Patton.

WHIP HAND; comedy in four acts. By Kélie Howard.

WHISKEY GIRL; burlesque. By C. E. Taylor.

A WOMAN'S WAY. By Edith Wheeler.

WORMWOOD; play in one act. By Emmett C. King.

YANKEE DOODLE'S TRIP TO DIXIE.

DER HERBOTTWARTER; drama in three acts. By Heinrich Lillienfeld.

HOMER MADE SANTA CLAUS; Christmas play for children. By Harry C. Eldridge.

HONOR OF A COWBOY; comedy-drama in four acts. By Charles Ulrich.

HOW UNCLE WAS CURED; musical comedy-drama in three acts. By Harrison Francis Noke.

IN THE WAKE OF PAUL REVERE; historical play. By Elizabeth F. Gup-till.

JIM AND I; playette in one act. By Edith Elmer Weston.

THE KIDS OF NEW YORK.

DER KAMPF MIT DEM SCHATTEN; three-act play. By Heinrich Lillienfeld.

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BLUNDERING BILLY; farcical comedy in three acts. By Anthony E. Willa.

BOX OF POWDERS; comedy for one male and one female. Edited and revised by Pauline Phelps and Marion Short. Cotton scene.

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THE CONFEDERATES; romantic comedy for one male and one female. Edited and revised by Pauline Phelps and Marion Short.

COUSIN TOM'S REINCARNATION; comedy in three acts. By Marie Evelyn Coo.

CREED AND COMPANY; comedy with music. Book by Howard Noble; lyrics by David K. Stevens; music by Dan J. Sullivan.

DR. FOOT'S FOOT.

EVELYN; drama in four acts. By N. H. Hord-atine.

THE FAR WEST; drama of life in Wyoming's hills, in four acts. By Granville Forbes Sturges.

FARCES: THE DICTATOR, THE GALOPIN, MISS CIVILIZATION. By Richard Harding Davis.

PEDORA; lyric drama in three acts. By V. Sardou; music by Umberto Giordano.

FLORING THE LAMBS.

THE GAME AND THE CANDLE; play in three acts. By Albert Gassmire.

DER GESCHWISTER (Miss Ely); sketch in several scenes. By Gustav Boehm (Servus).

GRINEIRA; illustrated dramatic verse monologue with lesson talk. Poem by Susan Coolidge; illustrations and lesson talk by Mrs. Byron Brown.

THE GOOD SAMARITAN.

A HAPPY ENDING; romantic pathos play for two females. By Bertha Moore; text and stage business edited and revised by Pauline Phelps and Marion Short.

DER HEINLICHE KONIG; romantic comedy in four acts. By Ludwig Fulda.

A HUSBAND IN CLOVES; comedy for one male and one female. By H. C. Merivale; text and stage business edited and revised by Pauline Phelps and Marion Short.

THE INNOCENT USURPER; romantic drama. By George Irvine.

JOSEPHINE'S LOVE AFFAIR; curtain raiser. By J. M. Léveque.

JUANA; Western drama in four acts.

KIDNAPED FOR REVENGE.

THE KINGDOM OF THE WOODS.

MASTERS OF MEN; play in four acts. By Avery Hopwood.

THE MINERAL WORKERS; play in three acts. By William Boyle.

A MORNING CALL; romantic comedy for one male and one female. By Charles Dance; text and stage business edited and revised by Pauline Phelps and Marion Short.

MY HUSBAND'S FLAT; comedy in one act. By Henry Muller.

NANCY DORNE; OR, THE ROMANCE OF A HAT-PIN.

EL PODER DE LA IMPOTENCIA; drama in three acts in prose. By José Echegaray, with introduction, notes and vocabulary by Aurelio M. Espinosa.

POLLY PICKLE'S PETS; musical comedy in one act. By Joseph Hart.

RAILROAD JACK; four-act comedy drama.

SCORN OF WOMEN; in three acts. By Jack London.

A SNOW OF HANDS; farce comedy for one male and one female. By W. R. Walker; text and stage business edited and revised by Pauline Phelps and Marion Short.

THE TEN DOZENS OF CRIME; spectacular moral drama in ten sensational tableaux.

TWENTY MINUTES FOR MATRIMONY; one act dramatic composition. By Fred J. Branson.

TWO JOLLY GIRL BACHELORS. By Edward

Martin Seymour; text and stage business edited and revised by Pauline Phelps and Marion Short.

VILLAIN AND VICTIM; farce comedy for one male and one female. By W. R. Walker; text and stage business edited and revised by Pauline Phelps and Marion Short.

Who MARRIED LETTIE? farce comedy in three acts. Adapted by Marie Coo and Lella Cortisyou.

IN BROOKLYN THEATRES.

John Drew, in *His House in Order*, is the attraction this week at the Montauk.

At the Shubert this week, *The Love Route* is presented, with Odette Tyler and an excellent cast.

Grace George appears this week at Teller's Broadway theatre in the society satire, *Clothes*.

One of the most successful attractions of the season at the Majestic Theatre is Andrew Mack in his latest piece, *Arrah-Na-Pogue*. The seats for almost the entire week are already sold. A change in the policy of this house is announced, and hereafter on Sunday nights Liberty moving pictures will be the attraction.

Behind the Mask is presented at the Grand Opera House in a creditable manner by an adequate company.

This is the jolliest week of the season at the Bijou, where the stock company headed by Edna May Spooner, Augustus Phillips, Harold Kennedy, Olive Grove and Jessie McAllister appear in an excellent production of *Aladdin*.

At the Lee Avenue Theatre this week, Cora Payton's players produce *A Midnight Bell*. Mr. Payton has employed with unstinted lavishness all the resources at his command.

Florence Bindley is seen in *The Girl Gambler* at the Folly this week.

The melodrama at Blaney's Amphion Theatre this week is *The Burglar's Daughter*.

The Night Before Christmas is produced at Phillips Lyceum this week.

The Curse of Drink is seen this week at the Columbia Theatre.

Fred Irvine's company of Merry Entertainers appear this week at the Star. There is a good musical comedy in the bill, and the olio includes some clever specialties. *The Girl in Blue* is the afterpiece.

The Avenue Girls appear this week at the Imperial. The vaudeville attractions with this company are exceptional.

The Golden Crock is the spectacle presented at the Gayety this week.

VAUDEVILLE.

There is an exceptional bill this week at the Orpheum, with Benjamin Chapin in the playlet. At the White House, at the head. Others are Jack Lorimer, Tom Nawn and company, Rawson and June, Alcide Capitaine, Mr. and Mrs. Adelman, Baby North and Claire Deasy's cats.

Hyde and Behman's has a notable headliner this week in Margaret Webster in her one-act protean drama, *In Self-Defense*. Others on the bill are Tom Edwards, Frank Bush, John Ford and Mayme Gehrue, Sisters O'Meara, The Four Nightingales, Rialto Comedy Quartette and Deitrell and Gilisando.

Nordica will appear in concert with Shannon's Band at the Twenty-third Regiment Armory, Saturday evening, Dec. 29. An attractive programme has been arranged.

DATES AHEAD.

Received too late for classification.

A LITTLE OUTCAST (Western: E. J. Carpenter's): Postville, Ia., Dec. 25; Reubens 26, St. Anthony 27, Elby 28, Idaho Falls 29, Logan, Neb., 31, Prosser, Jan. 1, Grand Junction, Col., 2, Glenwood 3, Aspen 4, Salida 5.

AT CRIPPLE CREEK (Western: E. J. Carpenter's): Salt Lake City, U. S., Dec. 23-29.

CHASTE DRAMATIC (Harry Chase, mgr.): Tingley, Ia., Dec. 23-29.

DAVIS, FLORENCE (Homer E. Day, mgr.): Uniontown, Pa., Dec. 25; Wheeling, W. Va., 26; Grafton 27, Charleston 28.

DONNELLY AND HATFIELD'S MINSTRELS (Tom Donnelly, mgr.): Beaumont, Tex., Dec. 25, Orange 26, Jennings, La., 27, Crowley 28, Opelousas 29, Lafayette 30, Franklin 31, Morgan City Jan. 1, Houma 2, Thibodaux 3, Donaldsonville 4, Flagville 5.

ERWIN COMEDY (A. C. Orcutt, mgr.): Dover, N. J., Dec. 27-29; Burlington 31-Jan. 2, Elkins, Md., 3-5.

HILLMAN, MAY (Ernest Schnabel, mgr.): Winston-Salem, N. C., Dec. 25-29; Statesville 31-Jan. 4.

HUMAN HAZARDS (Western: Wm. Franklin Riley, mgr.): Mankato, Minn., Dec. 25; Albert Lea 26, Owatonna 27, Faribault 28, St. Cloud 29, Glenfield, Mont., Jan. 1; Miles City 2, Livingston 4, Browns 5.

KING OF TRAMPS (Western: Leon Allen, mgr.): Amarillo, Tex., Dec. 25; Canyon City 26, Canadian 27, Higgins 28, Kiowa, Kan., 29.

LOWERS AND LUNATON (Chas. E. Thompson, mgr.): Dayton, O., Dec. 24-26; Columbus 27-29; Toledo 31-Jan. 2, Grand Rapids, Mich., 3-5.

NOBODY'S CLAIM (Western: R. B. Le Roy, mgr.): Manhattan, Kan., Dec. 25; Horton 26, Cook, Neb., 28, Beatrice 29, Decatur 31-Jan. 5.

OUTING ADAMS SAWYER (Western: Stewart and O'Neil, mgrs.): Tacoma, Wash., Dec. 29, 30; Olympia Jan. 1, Chehalis 2, Salem, Ore., 3, 4; Eugene 5, Stirling, Cal., 12.

RUNKLE STOCK (Chambersburg, Pa., Dec. 24-29; Frederick, Md., 31-Jan. 5).

RUNNING FOR GOVERNOR (Robt. Lee Allen, mgr.): Yorkville, Mich., Dec. 28; Lansing 29, Muskegon 30, Bay City 31, Saginaw Jan. 1; Mt. Pleasant 2, Flint 3, Charlotte 4, Owasso 5.

SULLIVAN, JOSEPH J. (W. S. Maguire, mgr.): Milford, Mass., Dec. 25; New Britain, Conn., 26; Torrington 27, Westfield 28, Worcester 29, East Stroudsburg, Pa., 31; Easton Jan. 1; Dover, N. J., 2; Allentown, Pa., 3; Bethlehem 4, Plainfield 5.

TEXAS SWEETHEARTS (A. Villard, mgr.): Mayfield, Ky., Dec. 25; Martin, Tenn., 27; Dyersburg 28, Covington 31.

THE GIRL PATSY (Fred Feil, mgr.): Bay City, Mich., Dec. 25; Port Huron 27; Pontiac 28; Findlay, O., 29; Marion 31; Lima Jan. 1.

OPEN TIME

ILLINOIS—Bardonia—Grand Opera House, Dec. 27-29, 31, Jan. 1-5, 14, 15, 19, 21, 22, Feb. 4-6, 14, 25-28, March.

Calo—Opera House, Jan. 10, 11, 24, 25, 28, 29, Feb. 1, 5, 8, 9, 14, 15, 18, 21, 22, 25, March 1, 5, 8, 18, 21, 22, 25-29, April 1-9, 12-30.

Du Quoin—Majestic Theatre—Jan. 14-17, 22-25, 28, Feb. 5-8, 18-21, March 4-7, 12, 14, 15, 20, 22, 24.

Kankakee—Arcade Opera House, Jan. 7-12, 22-25, 28-30, Feb. 4-7, 9, 12-16, 18-23, 27, March 1, 5, 8, 11-16, 18-20, 23, 25-30.

IOWA—Burlington—Chamberlyna Harrington and Kindt Circuit, Dec. 25-Jan. 1.

Dubuque—Grand Opera House, Dec. 31, Jan. 1, 2, 14, 17-19, 22, 24-26, Feb. 4, 5, 7, 8, 11, 14, 15, 18, 20-23, 25-28.

Marshalltown—Odeon, Jan. 6, 27, Feb. 3, 10, 17, 24.

NEBRASKA—Beatrice—Fidelity Opera House, Jan. 17-31.

NEW YORK—Johnstown—Grand Opera House, Jan. 1.

WISCONSIN—Antigo—Opera House, Jan. 12.

MATTERS OF FACT.

H. Maxwell Burnham, who successfully played the leading comedy role in Miss Bob White last season, will open Christmas Day with *The Gingerbread Man* (No. 2), playing the part of Simon Simple.

The roster of Cohen and Sutherland's King of Tramps company is: Leon Allen, manager; Dick Ross, business manager; Elmer McClure, treasurer; O. L. Patton, bandmaster; A. J. Dominick, orchestra leader; W. C. Turner, stage manager; Forrest McGilliard, electrician; Lela Bridge, Bertie Allen, Aneta Brady, Victor Faust, Alfred Bridge, Louis Roosevelt, Tom Warde, and Nat Yale.

Ruth King, the coubrette with Richard Carle in the Spring Chicken, is a pupil of Claude M. Alvino, as are Hooker and Davis, a dancing team, who are meeting success abroad.

OBITUARY.

Sarah Agnes Lowande, known on the vaudeville stage as "Mora," a juggler, died Dec. 11, at the home of her sister, Mrs. Maude M. Moore, 116 Wyckoff street, Brooklyn, after an illness of three weeks. She was the wife of Tony Lowande, a well-known circus equestrian. Mrs. Lowande was born in Brooklyn 44 years ago.

Burdette Clark, a singer of illustrated songs at the Bijou Theatre in Oshkosh, Wis., died suddenly just after finishing his act, on Dec. 14. Heart disease was the cause of death, as he was apparently in fine health up to a few minutes before he ex-

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pired. He was 36 years of age, and his home was in Lansing, Mich., where his father is chief of police.

John Army Knox, at one time editor and proprietor of "Texas Siftings," died on Dec. 16 at his home, 205 West 109th Street, New York City. He was born in Army, Ireland, in 1850. He is survived by a widow and three children.

Mrs. Comfort Plumer, mother of Lincoln J. Plumer, died at Marshalltown, Iowa, on Dec. 8. Mr. Plumer is now playing Tom Logan in *Summa Beata*, and was unable to reach Marshalltown in time for the funeral.

Charles Daniel Moyer, who, in 1900, married Francesca Guthrie, died at Chicago on Dec. 17. He was forty-four years old.

Frank Potts, an actor, died on Dec. 14, at River-view Cottage, Hope Valley. It is said that he has a sister in East Boston.

Born.

WRIGHT—A daughter to Mr. and Mrs. J. Hooker Wright (Mary Stoddard), on Dec. 14.

Married.

ARMSTRONG—ASHTON.—At Toledo, O., on Dec. 6, by Rev. Cyrus Townsend Brady, William K. Armstrong and Mary Ashton.

ARMSTRONG—OTWAY.—Charles Armstrong and Ruby Otway, at London, Eng., on Dec. 17.

BADENHOP—WETH.—William Badenhop and May Weth, at New York City, on Dec. 12.

BARRY—DAVIS.—Gilbert Barry and Eldora Davis, at Seattle, Wash., on Dec. 5.

BROWN—BARBER.—A. W. Brown and Mamie Barber, at Jamestown, N. Y., on Dec. 12.

GATTS—HAYWARD.—George M. Gatts and Grace Hayward, at Atchison, Kan., on Dec. 13.

GOLDSTEIN—SIENEL.—Louis Goldstein and Madame Freida Siebel, at New York City, on Dec. 13.

HAYNES—WAKELEE.—George H. Haynes and Maude Isabelle Wakelee, at Bridgeport, Conn., on Dec. 13.

LUTHER—SHARP.—Harry H. Luther and Katherine Sharp, at Boston, Mass.

MARLOW—ROSE.—At Kansas City, Mo., on Dec. 11, Benjamin Marlow and Mabel Rose.

MORDANT—ATWELL.—On April 18, 1906, at Troy, N. Y., by the Rev. Dr. Cherry, pastor of the First Presbyterian Church, Edwin Mordant and Grace Atwell.

OLIN—BARKEE.—At Hudson, Iowa, on Dec. 15, Albert D. Olin and Lela Irene Barke.

RIDINGS—LACKAYE.—Herbert Johnson Ridings and Helene Lackaye, at Oakland, Cal., on Dec. 17.

Died.

AMEZAGA.—Carlos Amezaga, at Lima, Peru, on Dec. 17. Aged 44 years.

BECK.—In Philadelphia, Pa., on Dec. 4, David H. Beck.

CLARK.—Suddenly, at Oshkosh, Wis., on Dec. 14, Burdette Clark, aged 36 years.

CURTIN.—In Bristol, Vt., on Dec. 14, Jeremiah Curtin.

KNOX.—In New York City, on Dec. 18, John Army Knox, aged 56.

LOWANDE.—In Brooklyn, N. Y., on Dec. 11, Sarah Agnes Lowande, wife of Tony Lowande. Aged 44 years.

PLUMER.—Mrs. Comfort Plumer, at Marshalltown, Iowa, on Dec. 8.

POWER.—In Columbus, Ohio, on Dec. 18, Mrs. Howard Powers (Dolly Haskins).

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TELEGRAPHIC NEWS

CHICAGO.

Southern in Hamlet—The Social Whirl—Wonderland—Sweet Lavender—Gossip.

(Special to the Mirror.)

CHICAGO, Dec. 22.

E. H. Sothorn's Hamlet at the Garrick was regarded by the critics as showing more dramatic skill than temperament, but it is a great deal better than the Southern Hamlet of the Garden Theatre, New York, some years ago. It was much better than his Hamlet at the Illinois. The unrivaled part is growing as he plays it season after season. Two of the largest audiences of the Sothorn-Marlowe engagement were drawn by Hamlet, and so completely were they in the spell of the play that they remained to applaud even after midnight, when the final curtain fell. Curtain calls for Mr. Sothorn were numerous after every act and after nearly every scene. Miss Marlowe did the mad scenes of Ophelia with her own beautiful art, giving the full strength of this master appeal to pity. She, too, was rewarded with great applause. The big houses were grateful for the distinctly audible and generally rational Ghost of Hamlet's father by Mr. Wheelock. Mr. Buckstone's First Grave-digger was a popular conception admirably well played. Miss Kruger made Queen Gertrude much more noticeable than usual in star productions of Shakespeare, and acquitted herself so well in the emotional climax of the closet scene that she got a hearty round of applause. Mr. Crompton's Polonius was well suited to the character indicated by Hamlet's treatment of him, and Mr. Eric was a vigorous Laertes.

Fritz Scheff will begin her engagement of two weeks at the Illinois Monday night with her usual material assurance of personal popularity and artistic and box-office success. She is a decidedly acceptable Christmas present, for which Manager Will Davis deserves the compliments of the season.

The Social Whirl will open at the Garrick tomorrow night, giving the Independents, with The Flower Girl at the Studebaker, two musical attractions for Christmas and New Year's.

Wonderland, at the Great Northern this week, was the best musical attraction at popular prices since The Gingerbread Man at McVicker's, and one of the best the Great Northern has offered its patrons in years. Its walls have never echoed to better popular music, and it was all unmistakably delightful to the audience. Every number was encored several times. Sam Chip and Mary Marble are two of the best entertainers extant in extravaganzas, and both captured the Great Northern crowds entirely. Miss Marble's refined low comedy was consumed by the audience, prepossessed by her brightness and good looks. Her appearance in the black Buster Brown suit and her clever juvenile specialty, which was as neat as her appearance, was a hit in the fullest meaning of the word for the stage artist. Chip closely rivaled her at all times and with success enough to satisfy even the voracious appetite of a theatergoer for the fuses the public make over them. His songs and travesties got great laughs. Grace Emmons was unusually pretty and dainty as Hildegard, and her "Popular Pauline" revealed a good voice. The song was one of the hits. Lillian Mattice made a fine figure of Portunio and won several encores with her song, with the excellent male chorus, in the last act. Tom Burton played and sang "The King of Hearts" well, and James Harris and Sylvester Grove made the horse a pantomime achievement that aroused the house to hilarity deep and prolonged. This horse is in a class by himself. The production is handsome and ought to be a continuous success if maintained as it was here.

Professor William Vaughn Moody astonished New York by refusing to make a contract under any circumstances to write a play after the success of his Great Divide (Sabine Woman) on Broadway. Professor Moody again startled the Gothamites by asserting that he could write a play better in Chicago than New York.

Frank Payn, general press representative of Henry W. Savage, was in the city this week making special preparations for the fortnight engagement of Madame Butterfly at the Illinois in January.

Fred Zimmermann was the guest of Manager Will J. Davis, of the Illinois, during the engagement of Henry B. Irving. Mr. Zimmermann is a member of the firm of Nixon and Zimmermann, which is directing the tour of Mr. Irving.

It is said that Captain Careless will be B. C. Whitney's first production at the New Theatre when he takes hold after the close of the dramatic season.

Will Davis, Jr., formerly associated with his father in the management of the Illinois, and later engaged in stock raising in Indiana, has returned to the theatre as press representative.

Manageress Elizabeth Shober, of the Bush Temple, and Henrietta Browne, leading woman of The Players, have been elected honorary members of The Theatrical Mechanics' Association.

The production of Robert Louis Stevenson's Beau Austin by the New Theatre Stock, will be the first in this country, except an amateur production in Boston.

Too Near Home, the latest Black enterprise, will come to the Grand Opera House in February, with Nena Blake, Frederick Bond, Emma Carus, Alice Johnson and Charles Jackson.

Louise Gunning's larklike voice and winning manner in the Spring song of the last act of The Flower Girl is the talk of the town, and is bringing squads of young men to her feet (first row) at each performance. Louie Harrison as a twentieth century Susanna is still winning encores with "Ask Me Not," and the attendance continued large last week in spite of Christmas shopping.

Fulda's Masquerade and Sardou's Dora are underlined at the New Theatre.

Manager Hunt, of the Chicago Opera House Stock, has selected The Great Ruby, A Bachelor's Romance and Alabama for the near future.

Condensed versions of How He Lied to Her Husband and Arms and the Man are promised by Manager Glover, of the Majestic, with Arnold Daly as star.

Marie Yull, a bright young entertainer from the picturesque suburb of La Grange, was so successful in her sketch with Robert Royd at the Haymarket as to get bookings over the Orpheum Circuit at once. The sketch is by Hamilton Coleman, director of the La Salle. He calls it A Little Co-ed.

General Manager Hogan, of the Lincoln Carter companies, says the bad melodramas have ruined the theatrical patronage in "one night" and on

the melodrama trail in general. He referred especially to the vicious melodramas, but he also had in mind the dully cheap melodramas that go forth under alluring names heralded by brilliant lithographs. He thinks the "Oriental Interiors," with salacious stories, underground citadels of vice and all other reptilian varieties in slime with miasmic breath, will have to go, giving back to its own the natural patronage of decent melodrama.

Manager Herbert Duce, of the Garrick, has fireflies at that theatre now in the form of portable pocket searchlights which the ushers use to show latecomers to their seats while the house is dark. The lights flash to reveal the seat number and show the patrons where there are steps down or up in the aisles. Mr. Duce has turned the balcony halls into picture galleries, and some social person has taken about \$10 worth of the pictures away without consulting Mr. Duce.

Anita Owen, who says she spent several years on a musical comedy entitled The Great Mogul, has brought suit to stop the presentation of The Grand Mogul at the Colonial, alleging infringement on her copyright. The defendants include Klaw and Erlanger, Messrs. Pirsky and Luder, Herbert Gresham, E. H. Price, Frank Moulton and George W. Lederer. She says she submitted her book to Gresham, and that Frank Moulton was conversant with both the music and book of The Great Mogul. Commenting on the action of Miss Owen, Mr. Lederer said, eloquently, "Ridiculous!"

The stay of The Social Whirl at the Garrick is three weeks. Then The Tourists two weeks, Virginia Harned two weeks in The Love Letter, Blanche Bates four weeks, and David Warfield six weeks.

The receipts announced for the first week of the Sothorn-Marlowe engagement were \$16,089; second, about the same.

Manager Davis will have Maude Adams at the Illinois as a rival attraction to David Warfield. Mr. Bennett, of the Record-Herald, believes that Mr. Irving shows convincingly in The Bells that he is his father's worthy successor.

Colonel John D. Hopkins, whose former Hopkins Theatre is now named for folly and devoted to it, in the form of burlesque, wants the court to take charge of the house, alleging his percentage agreement with the Empire circuit has been violated. Imagine a learned judge running a burlesque show on behalf of the people, for the sake of justice!

Manager Fred Eberts, of the Great Northern, will have Arizona, George Sidney, and New York Town early in 1907.

Christmas cheer on Halsted Street! A Theodore Kremer thriller, which he casts at the public with the innocent title of A Woman of Fire, is consuming audiences at the Academy this Christmas week. Without especially specifying loose construction attention is called to at least one joint in the play. "The opium joint, showing men and women in the folds of the drug." "This" says the advance notice, "is realistic enough to cause a shudder, as the awful depravity of the fiends is ably presented." In Billy the Kid, the Bijou Christmas offering this week, "the hero arrives at a saloon with an dance hall," says a press notice, "and prevents the heroine from worse than insult."

Vaughan Glaser fared fairly well in Prince Carl at the Garrick last Sunday, with moderate attendance afternoon and evening. The company included John Alden, S. E. Wiltale, Charles Wilson, Jay Quigley, J. R. Wilson, Henry Wilson, George F. Paige, Ray Courtenay, Nina Tessa, Emilie Melville and others.

A second Man of the Hour company is to be started from Chicago by Mr. Brady in January, with Arnold Daly, heralded already for vaudeville, as the possible head of the company.

The bills next week: Grand Opera House, James K. Hackett; Studebaker, The Flower Girl; Garrick, The Social Whirl; Illinois, Fritz Scheff; Chicago Opera House, All the Comforts of Home; McVicker's, In Old Kentucky; Colonial, Grand Mogul; Powers, Henrietta Crossman; the New Theatre, Sweet Lavender; Bush Temple, When Knighthood Was in Flower; Great Northern, Hap Ward; La Salle, The Time, the Place and Girl; Marlowe, Too Much Johnson; People's, Dairy Farm; Calumet, The Man from Mexico; Howards, Millionaire Tramp; Criterion, Bertha the Sewing Machine Girl; Humboldt, Two Orphans; Alhambra, \$10,000 Reward; Columbus, Millionaire's Revenge; Bijou, Joseph Santley; Academy, Woman of Fire; Thirty-first Street, Sam Morris stock; International, Yiddish drama; New Pekin, Count No-Account.

Will Marion Cooke is back at the Pekin arranging music for Dixie Ann.

The cosmopolitan character of Chicago was illustrated recently with a Greek play by a Greek company and a Polish play by a Polish company.

Cole and Johnson, with a remarkable collection of resonant voices, did well at the Columbus this week but deserved better. The music and musical numbers were distinctly above the average and such comedy incidents as the musical shaving scene are seldom equalled in any production at popular prices. Cole and Johnson are both excellent entertainers. Johnson's song, "Lil' Gal" was finely sung and heartily encored.

Secrets of The Police, a conventional melodrama, satisfied Alhambra patrons this week. Edith Gray's Maggie was brightly done.

Sweet Lavender is being played with some success at the New Theatre. Chrystal Berne, not too well suited to the part of Lavender, nevertheless does it winningly. Jack Standing's Clement is the best achievement of his engagement at this theatre, showing an improvement in ease and feeling. James Durkin's Phenyl was an odd mixture of good and bad acting. Ina Hammer's Ruth Holt was finely and most judiciously done, the love, grief, humbleness and personal worth all being skillfully suggested and blended. George Lesoir was equal, as usual, to his part, the hair dresser. George Trucker was a typical, breezy American as Bream. Malcolm Dunn did Dr. Delaney well, and Maggie Holloway Fisher was good as the widow. Sheldon Lewis was nicely cast as Wedderburn and made it at all times natural, sincere and convincing. Violet Kimball's Minnie and Reginald Traver's Maw were satisfactory.

Sol Brautig, formerly manager of the Marlowe theatre, has been appointed general manager of the Spitz and Nathanson Amusement Company at Providence, R. I. Mrs. Brautig, Louise Mitchell, who was leading woman at the Marlowe and later a member of the Charles P. Elliott stock at the Thirty-first Street, is in Chicago as leading woman of a Millionaire's

Revenge company at the Columbus, where her handsome appearance is unusually noticeable.

Virginia Harned was in the city this week, spending the last days before Christmas with her husband, Mr. Sothorn, who is closing his engagement at the Garrick. Mr. and Mrs. Francis Wilson, Mr. and Mrs. Frank Daniels and Mr. and Mrs. James K. Hackett were other noted professional couples who happened to be here and who supposedly interviewed Santa Claus.

Townsend Walsh has arrived ahead of Otis Skinner. This is Mr. Walsh's first appearance here ahead of a play without music and chorus in it for a long time, and he is otherwise improving. Speaking as a globe-trotter he says that crossing the ocean is nothing to crossing State street about dark the week before Christmas. Mr. Skinner has been drawing large houses everywhere in The Duel, a French play which is peculiarly interesting just now, as it reflects the duel, now at a climax in France between church and state. Mr. Skinner's engagement will open at the Grand Opera House on Dec. 31, instead of Dec. 30 (Sunday) as announced. Mr. Hackett will close Sunday instead of Saturday.

Harry Askin and Manager Mort Singer are busy with the final preparations for starting the road company of The Time, the Place and the Girl Christmas, at Joliet.

Business Manager Arthur Thomas, of the District Leader, which has Mabel Barrison and Joseph Howard as stars, writes that business is very good, with return dates. Some of this is due to good luck in securing Mr. Thomas.

Over \$70,000 receipts in four days and over \$50,000 profit is a dream for most managers, but a reality for the management of The Streets of Paris at the Coliseum. The resources of Chicago as a center of the scenery studio industry, having the largest in the world (Soman and Landis), with the diplomacy of the talented Tom Moore and the deftness of his brush, were some of the secrets of this huge success.

George Ade presided at the recent annual banquet of the Hoosiers, of Chicago, with James Whitcomb Riley on his list of entertainers.

Sam P. Gerson has retired as business manager of the New Theatre, though he retains an interest in the company which has leased the theatre to the Art Theatre Association for three seasons.

Manager D. H. Hunt, of The Chicago Opera House stock has returned from New York, where he went to secure new plays. He has engaged Howard Hickman and Beale Barricade for his company. These two former members of The Players, at the Bush Temple, will join soon.

Children, 10 cents or \$1.20 a dozen at Sam Morris' Thirty-first Street Theatre. The price refers to the bargain matinees. He offers even to reserve the seats for children or adults for 10 cents. A crowd of children there Sunday sang the choruses of popular songs, as they were illustrated with moving pictures, and it was refreshing to hear the lusty effort followed by roof-ripping whistling.

Manager Charles Marvin, of the New Marlowe, will have Too Much Johnson for his Christmas bill and The Village Postmaster New Year's. The Banker's Daughter pleased large houses last week.

Charles E. Ellis announces he has retired from the Amusement Booking Association, of which he was secretary.

Clay Clement has joined the Independents, and received the compliment of a route of remarkably excellent booklets beginning Jan. 29 at New Orleans, and including the opening of several new theatres, finishing in the Spring at the Jamestown (Va.) Exposition. Mr. Clement will play Sam Houston chiefly, but will include The New Dominion and Narcisse in his repertoire. The play of Sam Houston has been rewritten and greatly improved.

Christian Klesling, for several years secretary to Frederick Zeddes, the veteran superintendent of the Grand Opera House, has become assistant treasurer and superintendent of the New Theatre.

Herbert J. Martin, scenic artist of the Auditorium, has returned from his trip to Europe, where he spent the Summer. Mr. Martin may place his scenic novelty production in Earl's Court, London.

A bid of \$150,000 bonus for a 90-year lease of property on which a theatre is to be built would seem to indicate that somebody has faith in the future of Chicago as a dramatic center. The "somebody" in this instance is thought to be Eastern parties, possibly the Syndicate.

Guy Steele, author of Hunting for Hawkins and librettist of The Forbidden Land and other musical plays, has returned from a trip through the South with the press staff of Ringling's.

Ed Rowland, of Rowland and Clifford, has returned from an Eastern trip, during which he visited all the firm's companies in that part of the country. He found all doing well, especially The Phantom Detective.

The War Correspondent, as His Highness the Bey is now called, instead of Mandalay, may be one of the Spring bills at the Great Northern.

Stage Director Frank Beals, of the People's, was absent several days recently taking the thirty-second degree of the Masonic order.

Gertrude Ritchie, daughter of W. A. Beville, a Chicago merchant, has been promoted to the lead from the heavy in The Texas Ranger after playing both parts for a few nights with the aid of a special dressing-room in the wings. The lead and heavy had no scenes together. The leading woman was taken ill and did not rejoin.

A Milo Bennet has resumed the personal management of his dramatic exchange business.

ORIS COLBURN.

BOSTON.

Plays for Christmas Week—The Kreutzer Sonata—John Drew—Cymbeline—Notes.

(Special to the Mirror.)

BOSTON, Dec. 22.

There will not be very conspicuous changes of bill in town next week, for many of the combinations now here will hold over for Christmas. The newcomers, however, will be of unusual interest.

There will be especially the case at the Majestic, where Bertha Kalich will be seen in that powerful play, The Kreutzer Sonata. The tremendous impression which she made here last season, when she appeared in Mamma Vanna and Therese Raquin, made the playgoers of the highest class consider her one of their greatest favorites, and there will be much curiosity to see her in the new play, which has never been acted here. It will be her first appearance upon the stage of the Majestic.

John Drew will be back again at the Hollis,

where the New Year's holiday time seems to be an especially popular season for him. With the new Flaxen play, His House in Order, and a new leading lady in Margaret Illington, the engagement promises to open most auspiciously.

George M. Cohan will be at the Colonial with George Washington, Jr., and this will be his first Boston engagement in two years. He, too, will have a new leading lady, for Ethel Levey has just retired from the company to go South for the remainder of the Winter, and Vinie Daly, a Boston girl, will take her place beginning with this engagement.

The Bijou will come to the fore with a new play in Jack and Jill and Company, written around a Dickens origin by Ira B. Goodrich, the young Bostonian whose dramatization of On Satan's Mount will not be forgotten for a long time. Dickens is dead, so that he cannot complain because vaudeville features will be interpolated into his Christmas Carol.

Sherlock Holmes will be the bill at the Castle Square for the coming week, the Simon-pure, Gillette-constructed version, as contrasted with The Sign of the Four and other detective plays. As the revival has been announced for some time it will be one of the notable productions of the Winter at this house.

Viola Allen has been warmly praised for her revival of Cymbeline by all who have seen her at the Hollis, and the sumptuous production of this seldom acted drama is proving a rich treat for Shakespeare lovers. The scenes are exceptionally picturesque, and everything connected with the production harmonizes with the impersonation of Imogen, which is considered one of the best that she has yet given here.

Coming Thro' the Rye is certainly a lively show, and the engagement at the Tremont has started at a pace that augurs success for Will J. Block. Stella Mayhew has some of the best opportunities of the production, and she has received abundant demonstrations of personal popularity. Frank Lator, too, makes much merit, and there is a chorus that is conspicuous even among the many that have ruled at the Tremont.

The newcomers of Mrs. Wigen of the Cabbage Patch have been especially well received this engagement, and the presentation will rank among the best that the place has ever had here. The Miss Hazy of Vivian Ogden was especially good and stands out fully as distinct as the original one by Helen Lowell. Her quaint figure and genuine comedy were delightful. Edith Talliferro, too, scored a big hit, her Lovey Mary being quite as good as that of her big sister Mabel.

Clara Bloodgood will have only one more week of her engagement at the Park in The Truth, and then, after a week or so, will have a chance to appear in New York. *Magnus est veritas et prevalebit*, but it ought to prevail with more pronounced financial returns in Boston, for the play is one of Clyde Fitch's best and Mrs. Bloodgood never had a character that she played more advantageously.

Hanson's Fantasma will be the offering at the Globe for the holidays, carrying out the long established custom in this city, which has dated back with prosperity as far as the days of the old Globe, which was destroyed by fire in the early nineties.

Confessions of a Wife will be a strong card at the Grand Opera House, judging by the notable success which it had at its first presentation at that theatre. All of A. H. Wood's attractions have been well received here this season.

Kidnapped in New York will be the Christmas bill at the Bowdoin Square, and the full stock company will be enlisted in the production of the exciting play, which has already been well liked here when presented at a higher scale of prices than the one in vogue at this popular house at the West End.

Verner Clarges, who is a newcomer to John Craig's company at the Bijou, opening this week in The School for Scandal, has already proved an important addition to the forces, strengthening the organization in a point where it was weak.

Boston will be the city where Lulu Glaser's new play, The Aero Club, will be tried out to advantage. It will have a single performance at Springfield and then will come to the Park for a run on Jan. 7.

The Orpheum had a narrow escape from being destroyed by fire this week. Last Wednesday evening the flames broke out in the Studio Building, on Tremont Street, and before the firemen got to the spot they were beyond control. Four alarms were given, and the wind was in such a direction that it seemed as if the Orpheum must be doomed, and in that case the blaze would have spread in three directions. The firemen were massed at the stage entrance, and by the hardest kind of work the flames were stopped. The fire did catch for an instant, but only for an instant, and the house was saved.

A matinee was given just as usual, thus giving the laugh to the yellow journals, which were out with big headlines telling how the Orpheum was in flames. One of the old-time theatres of Boston stood upon the site of the Studio Building, which was burned out. It was the first site of the Museum, and later was known as the new Tremont until 1866, when it was remodeled for business purposes.

Little Maile Loman has a distinction—she is the child five years old who was singled out for mention by Chief Pidgin in his report last week concerning the wage earners of the stage. Indeed, she has been earning her living on the stage since she was four years old. She is carefully trained in care of the Dorothea Dix Society, and is learning to dance. Her mother was an actress, Gertrude Loman, but her father is dead.

There was a big automobile night at The Vanderbilt Cup on Dec. 20, and after the play the members of the Bay State Automobile Association, who had monopolized the greater part of the house, took Elsie Janis and many of her company to their clubhouse on Dartmouth Street, where supper was served. Mayor Fitzgerald was one in the party. Earlier in the week he had met Miss Janis, for she started out one morning to collect funds for Hy Davis, the veteran actor, who was recently destitute and the victim of a burning accident. She went to the City Hall, and before she left the Mayor's office she had collected \$75.

The Sphinx renewed its success as one of the best of all Hasty Pudding operas when it was revived for charity the other night. It was splendidly acted and among those who made hits were Gertrude Edmonds, Thomas F. Drew and Courtenay Guild, the brother of the Governor.

Lena Ashwell did not play A Florentine Trag-

city during her Boston engagement after all. The explanation given was that the scenery could not be provided at such short notice. Kind regards to Channing Pollock!

The Boston Herald's fund for Henry Clay Barnabee and Marie Stone McDonald is still growing, although it was announced closed, and it has now passed the \$300 mark.

There promises to be a revival of the agitation over Sunday concerts early in the coming Legislature, for a frequently expressed rumor has it that the revenue committee on Sunday laws will insist on the insertion of the word "classical" in connection with sacred music. Query: Is "Waiting at the Church" sacred or classical?

A lively interest was manifested yesterday in a hearing which was given by the City Concert Committee on billboard nuisance yesterday afternoon. An ordinance was drafted which would cover the big boards concerning which there has been so much agitation during the past year.

Louisa Bradley received abundant indication of her popularity at the Castle Square, for she was the hostess at the "Actors' Night" this week when The Rivals was given, in which she played Mrs. Malaprop. She was greeted in a rousing fashion, for she has made many friends here during the seven years that she has been at the Castle Square. Between the acts she had to make a speech of thanks in response to the demands, and there were many recalls. The programme had a souvenir portrait of Miss Bradley and an autobiographical sketch.

Harry H. Luther, of the Globe, who has been identified with press agency work with the Red Elephant and also at the Majestic, Paragon Park and other places, became a benedict this week. The marriage to Katherine Sharp was performed at the home of his mother on St. Botolph Street by Rev. Charles G. Ames, and only a few relatives and friends were present.

Louise Homer and Bessie Abbott came to Boston this week and sang at an ultra-fashionable morning recital at the Somerset, after which they were entertained at luncheon. Another notable concert opened the Boston Lyceum course with Ellen Beach Yaw as the chief soloist.

M. J. Kull will be transferred from The Vanderbilt Cup by Lieber and Company next week and will go to the Pacific Coast as manager of the tour of Isabel Irving.

Services were held at Malden to-day for Blanche West, a well-known soprano heretofore, especially in church and concert work, although she had appeared in opera, especially in Gilda, Gilda and Pinocchio. She came of a well-known family, among her sisters being Lillian Durell (Mrs. Charles F. Atkinson) and Marion Bates, both of whom are dead. Her last surviving sister is Florence Gilbert, wife of James Gilbert, the well-known operatic producer and manager. Mrs. West had a brilliant soprano voice and an attractive stage presence, and a great future was predicted for her.

Theatrical people are now all speculating about just which houses will get the midnight license, now that the measure has been adopted by the vote of the city. Only thirty hotels will be the lucky ones, and there is a lively scramble for the honor and the largely increased revenue. The announcement will be made the first of the coming week.

Errol Dunbar and his wife have been receiving congratulations on the birth of their first-born, a son, who arrived at their home, 142 Beacon Street, on Dec. 6. Mrs. Dunbar was Helena Sharpsteen, and their marriage was the culmination of a romance of the stage that was of much interest to local theatregoers.

Nehemiah W. Andrews, formerly a member of the old firm of Andrews, Moulton and Johnson, which was well known throughout New England and the West and South as managers of opera and repertoire companies, died at the home of his sister in this city on Dec. 13, after a brief illness of pneumonia. He was born in Salem and was educated in the public schools.

E. H. Crosby, the dramatic critic of the Post, has blossomed out in a new line of literary work, and has surprised all his many friends by his first effort as a novelist. "Radiana" has just been published here, and it has made a success from the very start. Indeed, the Post will need to put a chain on its critic, or it may lose him in the fields of fiction forever. "Radiana" is an absorbing story, with scenes of excitement that would not be unworthy of Conan Doyle or Jules Verne, and the plot is followed with interest from start to finish. The scenes in Boston and on board the yacht are capably drawn, and the character drawing shows Mr. Crosby to be a keen student of human nature. The book, by the way, is dedicated to his wife, who has just resumed her Friday afternoon "at home" on Beacon Hill, where so many of the well-known people in the theatrical profession drop around while they are playing an engagement in Boston. In his dedication he calls her the "real Katherine, whose never-failing and kindly influence has proved a constant stimulus."

The Watch and Ward Society is preparing to sit up and pay attention. Henry Chase, for many years the agent, has resigned and his place has been filled by Evan E. Davies, for a long time his assistant. Rev. Frederick B. Allen, the secretary, has also resigned.

Another romance of the stock companies in Boston came out last week when it became known that Anette Marshall, of the Bowdoin Square, had quietly become the bride of Lloyd A. Simpson, of Lynn. The young groom had seen Miss Marshall upon the stage, and their acquaintance quickly ended in marriage, which took place after one of the matinees last week. Gertrude Thorne, of Brookline, was the bridesmaid. The secret could not be kept, and now the relatives of both parties are delighted over the romance.

JAY BENTON.

PHILADELPHIA.

The Girl of the Golden West—The Lion and the Mouse—Mr. Hopkinson.

(Special to the Mirror.)

PHILADELPHIA, Dec. 22.

The week before Christmas finds all our amusement managers in splendid humor, as the patronage is much better than in former years, and far above expectations regarding the returns.

The Girl of the Golden West, with Blanche Bates, at the New Lyric Theatre heads the list for record patronage for the week. Charles Millward is the new road agent, formerly enacted by Robert Hilliard. James Kirkwood is also new to this city. The entire production, if anything, surpasses the original presentation and deserves the high praise and liberal business. The Girl

of the Golden West will remain for the coming week. Lena Ashwell in The Shulamite, or Low Fields' About Town, are likely to follow.

The Lion and the Mouse will be at home at the Chestnut Street Opera House until Jan. 12, being a six weeks' engagement. Arthur Byron and Gertrude Coghlan are special favorites and give creditable impersonations. George H. Coburn in George Washington, Jr., follows Jan. 14 for two weeks.

This is the second and final week of the successful English farce, Mr. Hopkinson, with Dallas Waiford in his original creation of "Hopper," which is highly appreciated by splendid patronage. Lillian Russell with her new comedy, The Butterfly, follows on Dec. 24 for two weeks.

Fernanda Eliseu and the New York Kalich Theatre company appeared for three nights and a matinee Dec. 17-19 at the Broad Street Theatre, presenting a double bill, Why Men Love and Sisters, and proved an excellent medium to display the histrionic talent of the new star and supporting company. E. S. Willard, with his latest offering, Colonial Newcomb, opens here Dec. 24 for two weeks.

The Prince of India, a grand scenic display, closes a two weeks' term this evening at the Garrick Theatre. Unless the audience is familiar with the book the play is lost and will never reach the popularity accorded Ben Hur. Wm. Faversham in The Squaw Man follows on Dec. 24 for two weeks. Harry Bulger in The Man from Now will likely be the card for the week of Jan. 7.

As Ye Sow, by the Rev. John Snyder, full of sentiment, humor and interesting scenic display, has made a hit at the Park Theatre, opening on Dec. 17, and remains the programme here for three weeks. George D. Baker, Myrtle May, Chas. H. Booth, Mac M. Barnes, Geo. A. Wright, May McCabe, W. J. Deeming, E. Forsberg, Phyllis Bowditch, all do excellent work in original creations that deserve special mention. Cecil Spooner comes on Jan. 7 for two weeks.

A Message from Mars, with David Proctor in the star role, is a big attraction this week at the Grand Opera House. This is its first local representation at popular prices, and the crowded houses at every performance proved its merit and popularity. Bedford's Hope comes on Dec. 24; The Wizard of Oz, Dec. 31. Andrew Mack makes his first appearance at this house on Jan. 7 for a single week.

Thorne and Orange Blossoms, under the management of Rowland and Clifford, with a capable company, attracted good houses to the Girard Avenue Theatre, this being its first production in this city. Edna Earle Linden and J. J. Kirk enact the leading roles and are nightly received with much favor and genuine applause. I. F. Hortis in Our Friend Fritz follows on Dec. 24; The Eye Witness, Dec. 31.

The Jungle ends its two weeks at the Walnut Street Theatre this evening. John Stapleton has been at work eliminating the weak spots and re-shaping the melodrama, with hope of ultimate success for the future. Chauncey Olcott in Ellen Asthore comes on Dec. 24, for two weeks. The White Chief, with Montgomery Irving in the star role, created much amusement this week at the National Theatre and certainly is a thriller for gallery audiences. Ruled Off the Turf is booked for Dec. 24; Secret Service Sam, Dec. 31.

Dora Thorne, with Sarah Marion in the title role, was a good offering for the week at Forpaugh's Theatre, she being ably supported by an efficient company. A Wife's Secret will be unfolded Dec. 24; Dun Sully in The Matchmaker, Dec. 31.

Thos. E. Shea, in repertoire, is at the People's Theatre this and the coming week. Young Buffalo, King of the Wild West, comes on Dec. 31.

Hart's Kensington Theatre: Four Huntsings in The Fool House, a snappy musical entertainment, is this week's feature. Her First False Step follows Dec. 24; Selma Herman in Queen of the Convicts, Dec. 31.

Blaney's Arch Street Theatre: The Flaming Arrow had a splendid week, and is one of Lincoln J. Carter's thrillers that interests popular priced audiences. A Desperate Chance comes on the 24th; Kidnapped for Revenge, Dec. 31.

Davey and Speck's Stock company at the Standard Theatre appeared for a week in The Black Hand, with Jack Chagnon, Mattie Choute and Allen Gilmore in the cast. Her First False Step is announced for Dec. 24.

Dumont's Minstrels, at the Eleventh Street Opera House, for the holidays, have a Christmas Tree, Benny Franklin and his cute baby, Al Rayno and his bulldogs, with many new surprises, to welcome their large clientele.

S. PANKHURST.

PITTSBURGH.

The Earl and the Girl—Pay Templeton—Hm. James in Concert—Notes.

(Special to the Mirror.)

PITTSBURGH, Dec. 22.

Owing to the Christmas shopping during the week business had a noticeable dropping off at all the playhouses, but the forthcoming week promises large returns.

Buster Brown will prove a strong attraction at the Alvin, as the advance sale is very large, and has always been one of the best drawing cards at this house in the past. The Mayor of Tokio and The Old Homestead follow.

The Bijou will have a melodrama new to this city—Wild Nell, a Child of the Regiment—and will be succeeded by Hay Ward in Not Yet, But Soon, and Williams and Walker in Abyssinia.

Forty-five Minutes from Broadway is the Nixon booking, with Pay Templeton and a large company. H. B. Irving and company and Richard Mansfield underlined.

Up at Blaney's Empire, Kidnapped for Revenge, with Will D. Vedder, will be the bill. How Dapper Butted in next.

At the Belasco, The Earl and the Girl will again be seen, with Eddie Foy and a large company, which proved to be one of the best attractions of last season. Lena Ashwell in The Shulamite and Mrs. Dane's Defense, and Odette Tyler and William Ingersoll in The Love Route follow.

Clark's Runaway Girls will hold forth at the Jayety, and will be followed by the Rents-Santley company and Bowers Burlesquers.

At the Academy the bill will be the Alcazar deutes.

On Friday night and Saturday afternoon the Pittsburgh Orchestra rendered delightful concerts, and Madame Emma James was the soloist.

ALBERT S. L. HAWES.

BALTIMORE.

Midsummer Night's Dream—Pawcett Stock—Pinafore—Newsboys Entertained.

(Special to the Mirror.)

BALTIMORE, Dec. 22.

Annie Russell will appear at the Academy of Music next week in Shakespeare's A Midsummer Night's Dream. Miss Russell will essay the part of Puck, and in addition to the strong cast there will be seen the Kirby Flying Ballet, wonderful electrical transformation, dances, and the Mendelssohn incidental music.

The Christmas attraction at Ford's will be Robert Lorraine in Man and Superman. This play is very witty and ingenious. The leading woman is Drina De Wolfe, noted for her personal beauty.

The Pawcett Stock company will appear at Albion's in Miss Hobbs, with Percy Haswell in the leading role. The play is exceedingly amusing, and there will be much curiosity to see the new company, the members of which are said to be talented. Regan Hughton, Daisy Lovering, Walter Groom, Ethel Elton, and Thomas Thorne are in the cast. The sale of seats has been very satisfactory.

Simple Simon will be presented at the Auditorium. Maggie Baxter, Bessie Browning, Drury Hector, and Franklin Farnum are members of the cast.

The social event of this season and one of unbounded success was the presentation of Pinafore for the benefit of the Home for the Incurables. The cast, which was made up exclusively of the social set, included Mabel G. Garrison as Josephine; Mary Belle Cochran, Buttercup; Stephen Harwood, the Admiral, Sir Joseph Porter; Bertram Peacock, Captain Corcoran; Ralph Backstraw, Arthur Montell; William G. Horn, Dick Deadeye; Gardiner Bobb, Bill Bobstay; Donaldson Brown, Bob Beckett; Allan McLane, Tom Tucker, midshipmate, and a number of others. The opera was sung Wednesday evening at the Academy of Music before an audience which crowded the house. It was a brilliant gathering, and they were generous in their appreciation and applause. Secret Service Sam will be the attraction at the Holiday Street.

The King of the Wild West will be the play at Blaney's.

Manager Ford, of the Grand Opera House, on Monday, Tuesday, Wednesday and Thursday nights of last week entertained 1,500 of the newsboys of Baltimore at the performance of It's All Your Fault, in which a New York newsboy takes the principal part.

HAROLD RUTLAND.

WASHINGTON.

Annie Russell—Nat Goodwin—The Rose of the Alhambra—Notes.

(Special to the Mirror.)

WASHINGTON, Dec. 22.

The engagement of Annie Russell as Puck in Wagenhals and Kemper's magnificent production of A Midsummer Night's Dream at the National Theatre closes to-night a most prosperous week's stay. The Prince of India is the announcement at this house for Christmas week, which attraction will be succeeded by Richard Carls in The Spring Chicken.

Nat C. Goodwin, the popular comedian, is the Columbia Theatre's splendid offering for the current week, presenting three plays, The Genius, When We Were Twenty-one and What Would a Gentleman Do? to excellent patronage. Kyrie Bellows, in the romantic comedy, Brigadier Gerard, opens Christmas week, followed by Harry Bulger in The Man from Now.

The Belasco Theatre, in place of The Stolen Story, which was due Dec. 24, announces the Charles Emerson Cook and Lucius Hoamer comic opera, The Rose of Alhambra, with Agnes Cain Brown in the title role. Eddie Foy in The Earl and the Girl follows.

The Majestic Theatre announcement for next Monday is the War Correspondent. The popular young emotional actress, Kathryn Purnell, closed Saturday night a fortnight's successful engagement in Sappho, East Lynne and Camille.

The Academy of Music attraction, commencing next Monday, will be Lillian Mortimer in her own play, No Mother to Guide Her. Billy (Singer) Clifford follows.

Burton Holmes's Travelogues will present three courses at the Columbia Theatre for five Sunday evenings, beginning Jan. 6, 1907. Five Monday and Tuesday matinees, Jan. 7 and 8. The subjects to be presented are "Calvo," "The Nile," "Athens," "Naples," "Vesuvius," "Japan, Port Arthur," "Ireland, Tyrolean Alps and Switzerland," in two parts.

It is rumored that in the proposed establishment of a new and independent chain of vaudeville houses, Washington is included in the circuit, and that the Majestic Theatre here is to be leased.

The Fall course of the Elmendorf illustrated travel talk closed with "Palestine" at the new National, Dec. 20. Beginning the first week in February on five Monday matinees Professor Elmendorf will present a new series for the Spring course, with the following subjects: "Ireland," "England," "Scotland," "Norway" and "The Land of the Midnight Sun."

JOHN T. WAHDE.

ST. LOUIS.

The Straight Road's Premier—The Music Master—Keller—Sky Farm—Wang.

(Special to the Mirror.)

St. Louis, Dec. 22.

The Straight Road, the latest effort of Clyde Fitch, which is said to have engaged his attention for the past eighteen months, will have its premiere at the Century Theatre to-morrow night, with the following cast announced:

Mary O'Hara	Blanche Walsh
Miss Thompson	Dorothy Dyer
Miss Lester	Louise Claret
Mrs. Binney	Edna Lovell
Miss Finerty	Cornelia M. Flood
Lady Ida	Jessie Ralph
A Woman	Ethlyn Clemens
Charles Dalton	Howard Estabrook
Douglas Almes	George F. Demarest
A Street Lifter	William Travers
A Policeman	William Wadsworth

The plot of the play is just a little unusual, considering the recent work of Mr. Fitch, for the story deals with life in the slums, and the redemption of a girl of that neighborhood. The four acts are located in a Settlement House near Houston Street, the home of a wealthy woman, and a room in a tenement. The advance sale indicates that a large audience will witness the first performance, and considerable curiosity is being shown as to how the playwright will

handle a subject so far away from his usual type of play.

St. Louisans appreciate the opportunity of being allowed for the first time in these parts a chance to see The Music Master, with Fitch in the field, and have flocked to the Century Theatre since the sale began last Thursday. The night the house will be packed, and the houses will be the rule for the next few nights.

The Rogers Brothers in The Sign of the Cross, Olympie next week, opening Monday, and The prospect for large audiences is bright. Stoops to Conquer, with W. H. Crane, and Jeffreys, is the unbroken line for New Year's week. The chief features of his last year's performance are retained and several new mysteries have been added. George Shively in Miss Izzy's Vacation will follow.

Sky Farm will be at the Imperial to-morrow night, and The Gambler of the West will probably attract large crowds at Havin's. De Wolf Hopper and his company will give a special performance of Wang at the Garrick to-morrow night.

CHARLES E. HUGHES.

CINCINNATI.

The Love Letter—Madam Butterfly—Warfield's Immense Success—Notes.

(Special to the Mirror.)

CINCINNATI, Dec. 22.

Virginia Harned comes to the Lyric Monday night in a repertoire which embraces her new play, The Love Letter, and several performances of Camille. A strong company supports her, including William Courtenay, W. J. Ferguson, Eleanor Moretti, Virginia Drew Trencott, and Albert Gran. The Rose of the Alhambra follows.

Madam Butterfly is to be the Christmas attraction at the Grand, presented by Henry W. Savage's company, direct from its run at the Garden Theatre, New York. Richard Mansfield, J. I. Robert Mantell, Jan. 7.

At the Olympic Manager Fish promises a superb revival of The Sign of the Cross, which has never been seen here in stock, and a tremendous business is assured. Sweet Kitty Belairs will be the bill for New Year's.

Nat M. Willis is to be at the Walnut in A Lucky Dog, and will doubtless attract his usual big business. Keller follows.

Carl Gantvoort, a young Cincinnati vocalist of great promise, who has just returned from a year's study abroad, has signed with Henry W. Savage for a principal role in Madam Butterfly, and will make his debut as Sharpless at one of the matinees next week.

It is a pity that David Warfield was not booked at the Lyric for a fortnight. Even with an extra matinee not half of those who wished to see The Music Master could be accommodated, and not a seat of any kind was to be obtained at the box-office after Monday.

A Midnight Escape begins a week's engagement at the Lyceum to-morrow afternoon.

Williams and Walker in Abyssinia will doubtless pack Heck's to the walls at every performance.

Fay Templeton in Forty-five Minutes from Broadway closes a good week at the Grand to-night, and it will be many a day before the remembrance of her artistic work as Mary and the delightful Kit Burns of Victor Moore will be forgotten by those who saw them.

Tante Regina was last week's bill by the German company.

H. A. SUTTON.

ARCHIBALD SELWYN HELD.

Archibald Selwyn, the play broker, on Dec. 21 was held in \$4,000 by Magistrate Bennett in the Jefferson Market Police Court on the charge of the larceny of \$2,000 from Maude White, an actress.

Miss White testified that she had bought from Selwyn the exclusive right in America to Little Horriet, a play by Baron Franz von Schonthan. She said that she had paid Selwyn \$2,000 in royalties for it and had discovered later that the play had not been copyrighted in this country. Selwyn answered that at the time he had made the contract it was agreed to produce the play under some other title and that Klaw & Erlanger had advertised it as Nobody's Fault. He said that the play under that title was copyrighted.

Attorney A. L. Jacobs, for Miss White, testified that he had been present when the contract was drawn and that nothing about a changed name was mentioned. He submitted the contract in evidence, which called for exclusive right to a play Little Horriet.

Mr. Selwyn has issued a statement in which he says: "Maude White made a contract for the production of Little Horriet and paid \$2,000 advance royalty. She went to Vienna and saw the play, and then decided that it was a play for a man rather than for a woman. This fact caused her to wish to withdraw from the contract. In the interest of the author, we could not allow her to do so."

"We are prepared to fight the case, for it is of the utmost importance in its bearing on the contract relations between authors and managers."

AMUSEMENT COMPANIES INCORPORATED.

The May Theatre Company, of Syracuse, was incorporated with the Secretary of State at Albany on Dec. 11, with a capital of \$5,000. It is formed to conduct a 5-cent theatre, showing illustrated songs, moving pictures and all things usually shown in theatres of that class. The directors named are Allen May, of Syracuse, and Edward F. Stevens and Sarah Stevens, of Buffalo. The Syracuse Amusement Company of New York with a capital of \$100,000, was incorporated on Dec. 14. The object of this company is to equip, manage and own amusement devices and conduct a general theatrical and exposition business, and the acquiring, purchasing, owning and managing of theatres, opera houses and other places of amusement. The directors are George Albert Wingate, Laurence H. Jocelyn, A. Barton Reed, Arthur F. Albany and James A. Flanagan, of New York.

UNION ELEVATOR AND MACHINE COMPANY.

The Union Elevator and Machine Company, of Chicago, makes a specialty of mechanical stage effects and stage hardware. Among the machinery they have constructed is the great race machine in Bedford's Hope. Everything is made on the latest patterns. Among their specialties are steel and asbestos curtains, hoisting machinery, rigging lifts, pulleys, ropes, spot-lights, and fire escapes. Everything connected with the mechanical accessories of the stage are furnished by the firm at the lowest prices and at the shortest notice.

THE BUTTERFLY PRODUCED.

The Butterfly, by Killeit Chambers, was produced at Atlantic City, N. J., on Dec. 21, with Lillian Russell in the role of Elisabeth Killgrew. Eugene Ormande, John Flood, Fred L. Tilden, John Jack and Isabel Richards were prominent in the cast.

THE LONDON STAGE.

More Trouble for Shakespeare—Some Revivals—Mystery Plays—Gossip.

(Special Correspondence of The Mirror.)

LONDON, Dec. 8.

It is a right down believer in reincarnation I should incline to the opinion that Shakespeare, of Stratford-on-Avon, otherwise Warwickshire Will, had been revisiting the glimmers of the moon and earth in order to fix up for himself a considerable amount of what he called in Hamlet (attributed to him by some) a bold advertisement.

I say this because wherever one has turned this week one has heard nothing but the name of Shakespeare. Last week I duly advised my friends of the Minnow friends that a Berlin professor by the name of Bleibtreu has declared that W. S.'s plays were written by the Earl of Rutland of the period—an Earl who, by the way, was scarcely in his teens when the plays said to be Shakespeare's were penned and produced.

Since my last on this MIRRORIAN memo on this theme, to the great Tolstoy has thundered forth a very rousing (and very Russian) opinion that Shakespeare did write his own plays but that they were not worth writing, and that certainly they are not worth reading or in any way both ering about.

I have long loved and honored my Tolstoy, both for his great literary and fictional gifts and for his unswerving championship of the down-trodden and the suffering. But as to his views on Shakespeare, I have no use for them. In fact, I think that in this connection Lyoff ought to be Tolstoyanly ashamed of himself.

And last Sunday, at another of those now numerous Playgoers' prattling dinners, Hail Caine, if you please, must think it incumbent upon him to arise and attack the lofty dramatist over whom St. Marie (also of Stratford) watches so reverently. Caine thought that certainly no more than seven of William's works should be retained for general reading! And he even denounced as worthless such beautiful poem-plays as The Winter's Tale, Measure for Measure, and Cymbeline, forsooth! Fancy that! And from Caine, who (according to reports), when some one said, "Dear me, Mr. Caine, how much you resemble Shakespeare!" answered, "Yes, it has been remarked, and I am told that there is also a physical resemblance!"

Nevertheless, the Bardic boom still continues—in the theatres, anyhow. Beerbohm Tree is still playing Richard the Second at His Majesty's, and next week he will play Twelfth Night and other Bardic plays at the Lyric, by way of opening a new theatre there. (Who Stuart has this week given another beautiful and blithe revival of a Midsummer Night's Dream at the Adelphi. Next Tuesday, Dec. 11, Arthur Bourchier will give his first London performance of Macbeth at the Garrick. T. R. Jensen is playing Shakespeare every night in the suburbs and provinces (with four companies, forsooth), and directly the afore-said Tree returns to town he will give at His Majesty's a gorgeous revival of Antony and Cleopatra, which play, as you know, is sung by William Shakespeare-Francis Bacon-Butland.

At this time of the year, just before the Christmas shows, we seldom if ever have any new play production of any importance. We have had none this week, but next week there will (strange to say) be quite a crop of dramatic novelties and interesting revivals. After that will come a lull again till Boxing Night.

The only production—or, rather, revival—of any interest this week has been the performance of the old-time—any, medieval Chester—mystery plays of about the time of Chaucer or earlier. Anyhow, some two or three hundred years before there was any regular British drama. These revivals comprised those quaint but reverent Scripture plays, The Salvation and the Nativity, The Adoration of the Magi, and The Three Kings (with the late unlamented Hieron as principal villain and the angel Gabriel as hero. As before, these "Mysteries" were acted both artistically and devoutly by certain amateur members of the English Drama Society.

Julie Bon-Bon, somewhat improved (as I anticipated) is still being played at the Waldorf at the moment of writing. Louis Mann, evidently a real white epseman, is taking the mixed first-night reception and acclamation very bravely, and he and Clara Lipman and company have been working pluckily at every performance. Louis says that he may put up at the Waldorf a revival of All on Account of Missa, which had its first English production at our Shaftesbury about three years ago.

Your marvelous magician, Max Mallin, sailed for your city this morning per the St. Louis, to stay till the Springtime, when he returns to London to resume the wondrous and almost incredible conjuring feats which have made him so popular here from royalty downward.

Nelly Nell, by C. M. S. McLeishan, has just started active rehearsals at the Aldwych with Edna May in the name part. It seems to shape well. Speaking of the Aldwych, Seymour Hicks has now recovered from his late illness and is rejoicing therein, and at the recent sentence of eight months' imprisonment against the young blackguard who circulated that vile libel concerning him (Hicks) and the young girl actress, Phyllis Ware.

The Bondman, which has just finished at Drury Lane, goes to the Adelphi 'n the new year.

GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The Christmas reception of the New York Chapter was held by courtesy of the Twenty-third Street Branch of the Y. M. C. A. in the attractive parlors of that institution on Thursday afternoon, Dec. 20. The occasion was made especially interesting and enjoyable not only by the high quality of the talent presented in the programme, but by the presence of several members of the Chapter who, owing to engagements, had not been able for some time previously to appear. The entertainment included a piano selection from Chopin rendered with telling effect by Ida Grasselli; a humorous monologue capably presented by George D. McIntyre; vocal selections, "My Heart at Thy Sweet Voice," "Dearie," and "The Leaf of Gold," from Faust, by Mrs. Charles E. Abbott; recitation, "The Jolly Old Pedagogue," and "Ann Hathaway," by Professor R. B. Thurckmorton; "The Philosophy of Life," and "Miracle on Thanksgiving Day," by Mrs. Katherine Phelan; a monologue by Granville Forbes Sturgis, and also a pathetic and effective personation, "The Soul of the Violin," by Samuel C. Morris. Brief addresses upon subjects relating to the interests of the Alliance were made by Rev. F. J. C. Moran, B.D., and Rev. J. B. Buckmaster, the preacher at the service the preceding Sunday.

At the cordial invitation of the Chapter many members of the Y. M. C. A. were present at the festivity and were invited to the New Year's reception soon to be held by the National Council at 1431 Broadway. A general and hearty expression of thanks was made by the Chapter to the Y. M. C. A. for its great courtesy and kindness in offering the rooms for this occasion.

The December service was held in the above association's lecture hall on Sunday evening, Dec. 16. Among the clergy present were Rev. T. H. Sill, dean of the chaplains; Rev. F. J. Clay Moran, B.D., and Rev. J. B. Buckmaster. The service was under the general direction of Dean Sill. The chants and the offertory anthem were rendered by a representation from the choir of St. Chrysostom's Chapel, A. G. McGrath, organist, as leader. The singers included Joseph N. Lord Edmunds, bass; C. G. Kinsberry, tenor; Percy Street, alto; and Henry W. Giffen and Edward L. Gaylord, sopranos. The evening lesson from the prophecy of Isaiah, "Ho, every one that thirsteth, come ye to the waters," was read by C. T. Catlin, President of the New York Chapter, representing the stage. The sermon, based upon the New Testament words, "Do it with all thy

might," was a very earnest plea by the Rev. J. W. Buckmaster for enthusiastic and unselfish service in promoting the many beneficent and progressive plans in which the church and the stage in happy co-operative alliance are now so successfully engaged.

The preacher dwelt with effective force upon the distinctive love of the drama which is common to all, pointed out its value as an educating, refining, and reforming influence, and depicted its unflinching charm as a power for recreation and inspiration. The excellent work of the chaplains of the Alliance throughout the country was very happily portrayed, and all phases of the Alliance work were presented with an earnestness of appeal that won the attention and hearty approval of all who were present. The service, in conduct of which both the church and stage were on this occasion participants, was one of unusual interest, and the courtesy of the Y. M. C. A. in facilitating the same was gratefully appreciated.

JONES ON ENGLISH AND AMERICAN DRAMA.

Henry Arthur Jones in the London Telegraph makes some comparisons upon the present state of the theatre in England and America not altogether to the advantage of the former. He declares that Americans take the drama more seriously than do Englishmen, and that their curiosity even toward failures may allow a good play to succeed which for some reason has failed on its premiere. In this connection Mr. Jones says:

"During the last twelve months I have been present at one or two first night failures in New York; the audiences were evidently not pleased with the play. Strange to say, they did not boo or hiss. Some of them quietly left the theatre, the others quietly remained to the end, and gave a courteous, but not an enthusiastic reception, to the actors. This customary first-night politeness does not save bad or unpopular plays, but it gives a chance of success to those plays of merit which, among the thousand caprices of production, may, for some reason or other, fall into disfavor on the first night. I believe this urban spirit among first-night audiences is of great value to the development of the drama. It allows, and encourages, experiment; and, accordingly, we find, among many other encouraging signs of intellectual advance on the American stage, that plays by writers like Ibsen and Maeterlinck have comparatively long and prosperous runs."

He then praised the generosity of American players, declaring that such an interchange of parts as occurred between Miss Anglia and Miss Ashwell recently over Mrs. Dane's *Defiance* would be impossible in England owing to jealousy. After praising the endowed theatres soon to be erected in New York, he paid a tribute to the great American universities for their efforts toward the fostering of the modern drama. He said:

"In the leading American universities, in Harvard and Yale, the greatest interest is taken in modern drama. Professor Baker at Harvard, and Professor Phelps at Yale, have wisely led and encouraged this interest in their students. I believe that the action of Professor Baker and Professor Phelps will have lasting results upon the future national American drama. Already an outside popular sympathy interest has been created. But it is not only in the universities that a serious intellectual inquiry has been raised concerning the modern drama. The action of Professor Baker and Professor Phelps has incidentally aroused a keen interest in the modern drama in all the schools and colleges of America. And this, in its turn, has started a demand for the modern printed drama among the general playgoers of America. Now, an interest in the printed drama, a continual study of modern plays in actual vogue, is our chief security against all kinds of imposture on the stage. This is the second movement that is nascent to-day among American playgoers, their interest in the modern printed dramas. It is allied to, it is chiefly derived from the new interest that has recently been quickened in the American universities. In this connection I am obliged to notice that Mr. Tree charges me with talking 'arrant nonsense' to the leading universities of America. That is a point which, I humbly submit, must be left to the American universities to judge. We will leave it to them." Arthur Bourchier, in a letter to the *Daily Telegraph*, responding to Mr. Jones' assertion that an interchange of parts between two players would be impossible in England, declares that several English actors have, among them Sir Charles Wyndham, Beerbohm Tree, and Sir Henry Irving. In the latter case he instances Irving's interchange with Edwin Booth in the characters of Othello and Iago. Beerbohm Tree also disagrees with Mr. Jones regarding the decadence of the English stage, and says that the future is of the brightest. He instances the founding of the Dramatic Academy and the recognition of Bernard Shaw as evidence of the progressive spirit in theatrical affairs in England.

ENGAGEMENTS.

Through W. T. Gaskell's exchange: Frances Gettings, Carrie Davey, John Connors, Carrie Le Mar, with *Widow and Frasee*; Thomas Boon, Nell Thornton, Helen Gillingwater, Harry Botta, Laura Hulbert, Will Terry, with *Bowling and Clifford*; Harry Lemming, Anna Kilduff and Mrs. Kilduff, with *Brenon Stock*; Marie Loney, Chas. Danforth and Mr. and Mrs. Lyall, with *Kilroy and Brittain*; Jack London and Alice Boulton, with *W. F. Mann*; Elmer Dewey and Le Moyne Sisters, with *George Samuels*; Mina Ramond and Hugh Irving, with *On the Bridge at Midnight*; Josie Williams and Harry Levin, with *Nettle, the Newgirl*; Lucille Walker, Fred Dalley and Sadie Hilton, with *Convict's Daughter*; Clara Reynolds Smith, Mack and Leona, Joe Woods and Ed Dunlavy, with *A Poor Relation*; St. George Daglen, Holden Brothers and Mrs. Cregan, with *The Fast Mail*; Mr. and Mrs. Douglas, with *Sam from Amsterdam*; Mr. and Mrs. Griffith, with *Fred Truendell*; Ward de Wolf, with *Old Isaac*; Violet Beauvieux, with *The Banker's Child*; George Wood, A. D. Lafayette and Mr. and Mrs. Bruce Rinaldo, with *Girl from Texas*; Leo Bell, with *A Deserted Bride*; J. F. McCabe, with *My Wife's Family*; Eleanor Franklin, with *At the World's Mercy*; Zoe Farnsworth, with *The Four Huntsings*; Will Chapman and Beatrice Mead, with *Livingston Stock company*; Frank Hamilton and Arthur Molyneux, with *Monte Cristo*; Elizabeth Brewer, with *Young Buffalo*; George Robbins, Gertrude Keith and C. C. Brister, with *An Orphan's Prayer*; Mr. and Mrs. Harry Barlow, with *On the Bridge at Midnight (Western)*; Julia King, with *Hooligan's Troubles*; F. J. Guillard, with *Murray and Mack*; Mr. and Mrs. Harry Royal, with *F. C. Thomas*; May and Miles, with *High Stock*; Warren Wilcox, with *Arnold and Nasher*; Correll Ingraham, with *Murray and Mack*.

Through the office of Wales Winter: Lee C. Kohler, for Ellis Stock company; Harry Bourjohn, for The Girl of the Sunny South; Gilbert H. Miller, for Louis Mann company; Richard Taber, W. D. Corbett, Leonard Ide, Rogers Barber, for Clayton Legg company, Worcester, Mass.; David McRobert, for Under Southern Skies company; Edna Carey, for the Florence Davis company; Lillian Jerome, for Hedda Gabler company; Elise Williamson, for Under Southern Skies company; Catherine Bruce, for Richard Mansfield company; Edmund Carey, for Mary Emerson company; Ralph Mensing, for Nannery-Renny company; Le Strange Milman, for Florence Gale company; George Morgan, for Under Southern Skies company; Helen Ashley, Julie Alexander, for Harkins Stock company; Jane Lloyd, for The Girl from the Ranch company; Richard Disney, C. W. Beach, for Happened to Jones company; Roland Wallace, for Florence Davis company; Walter Wahl, for Mary Emerson company; Harriet Worthington, Dudley Farnworth, for Daniel Frohman's The Spoilers company; Jane Evans, for Castle Square Stock company; Julia Booth, for leads with Lyric Stock company, Worcester, Mass.; Corinne Cantwell, for Lyric Stock company, Worcester, Mass.

PROFESSIONAL DOINGS.



Reproduced above are the features of James A. Bliss, "the somewhat stout comedian." While Mr. Bliss has scores of valued friends, there are many thousands who have laughed with him during the past twelve years from across the footlights who believe him to be a middle-aged man, whereas he is barely thirty-three years of age. After a long and varied experience in stock companies he joined Mr. Dixey in The Man on the Box under Walter S. Lawrence's management; and is now in his second season with the same attraction.

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The will of Rankin Duval, who committed suicide on Dec. 12, was filed in the Surrogate's office last week. The bulk of his estate of \$10,000 is left to his cousin, Martha Rankin Allen, of New York.

Curtis Giles and Helaine Hadley, immediately after the closing of *Carolina*, left to join the One Woman company. Mr. Giles to play the head, Frank Gordon, and Miss Hadley the ingenue role that of Kitty Spottswode. Both are reported to have scored in their parts.

Grace Atwell (Mrs. Edwin Mordant) will spend the Christmas holidays in Baltimore, Md., visiting her husband's family during his engagement there with Annie Russell.

Busby Brothers have leased for a term of years the new theatre at Waterloo, Ia., and it will be added to the Iowa-Illinois circuit of theatres.

The Jewish Nationalist Club has made arrangements to give a special performance of Eugene Tschirikoff's nationalistic play, The Jew, which will be interpreted by Boris Thomashefsky and players of the People's Theatre company on Thursday evening, Dec. 27, at Carnegie Lyceum.

Howard Wall, business manager of the Standard Theatre, Philadelphia, Pa., is back at business again after a six weeks' illness, which included a dangerous operation at the Polyclinic Hospital.

Mrs. Marie M. Lester (Gipsy Mae Ward) was granted a decree of divorce from S. E. Lester, in the Circuit Court at St. Joseph, Mo., on Nov. 22.

Grace George expects to give special performances of *The Lady from the Sea*, *The Wild Duck*, and *Sardou's Divorçons*, when she returns to New York in the Spring.

Gilbert Barry, for many years associated with John Cort's enterprises, was married at Seattle, Wash., on Dec. 5, to Eldora Davis.

Glen MacDonough's new farce comedy, with music, entitled *Too Near Home*, has been chosen as the vehicle for starring Emma Carus. The company will include Frederick Bonck, Alice Johnson, Nena Blake and Charles Jackson. The production will be made at the Walnut Street Theatre, Philadelphia, on Jan. 7.

Ed Van Vechtin posed for fifteen of the eighteen characters in Albert Sterner's drawing, "Lo, I Am With You Always," published in the Christmas number of *Collier's Weekly*.

Grace Hayward, leading woman of the Grace Hayward Stock company, and George M. Gatta, manager of the company, were married at Atchison, Kan., on Dec. 13.

Frank Lee Short, who has coached the players of the Yale University Dramatic Association for the past six years, has been unanimously elected an honorary member of the club.

Alfred E. Aaron is planning to launch two more musical plays. One is called *The Belle of Hong Kong*, by Harry B. and Robert Smith, with music by Mr. Aaron, and the other will be known as *Deacon Flood*. The book is by George Totten Smith.

Charles Armstrong, Madame Melba's son, and Ruby Otway were married at London on Dec. 17, on the eve of Madame Melba's departure for America. The young couple will live in her London house until her return.

Herbert Johnson Ridings, manager of The Heir to the Moor, and Helene Lackaye, who is playing Kate Brandon in that play, were married at Oakland, Cal., on Dec. 17, by Justice of the Peace George Samuels.

A. M. Sarkansky, poet, journalist and author of several popular Yiddish plays, was committed to Manhattan Hospital for the insane on Dec. 11. He had been ill and suffering from melancholia for some time.

Harry Knapp has joined the Western Human Hearts company, to play his old part, the heavy. He closed with *The Way of the Transgressor* on Dec. 1.

A. W. Brown, stage carpenter of The College Widow (Southern), and Manie Barber, wardrobe mistress with the same company, were married at Jamestown, N. Y., on Dec. 12. Mr. Brown's home is in Toronto, Can., and he has been awarded the Royal Humane Society's medal for water rescues. The bride comes from Worcester, Mass.

Anthony Andre successfully assumed the title role of The Prince of India at the matinee in Philadelphia on Dec. 19, Emmett Corrigan being out of the cast for the day.

At one or two of the recent performances of the Empire Dramatic School at the Empire Theatre Vira Stowe has amply demonstrated her ability as a painstaking and capable young actress. On Dec. 1 she originated the part of Jessica in the first performance of the comedy of that name. On Jan. 11 she will originate the part of Miss Gunter in *The Chalk Mark*.

Lillian Sinnott, who is with The Pit, had her trunk stolen from the Atlas Hotel, at Dayton, O., while playing in that city, and lost all her street clothing and many valuable keepsakes.

C. Garvin Gilmahe made a production recently of his four-act comedy drama, *The Price of Love*. Each act represents one of the seasons of the year, and at the same time one of the

seasons of life. The audience received the play favorably, and the critics indorsed Mr. Gilmahe's work heartily. In the near future he intends making a production of this play either in Boston or New York. Some slight changes were found necessary in the manuscript and have been made.

Owing to the indisposition of Julie Herne the part of Laila in *The Prince of India* was most successfully undertaken by Agnes Mark at short notice during the run of that play in Philadelphia.

Harry F. Winman, who has been in the employ of Speers and Mack for the past eight seasons and this season manager of The Irish Pawn-brokers, has retired from the firm and joined Al. H. Wood's forces to manage one of his attractions for the balance of the season.

It is said that the Augustin Daly estate will seek to prevent the Shuberts from retaining the name of Daly's Theatre when the playhouse passes under their control next May.

The Girl of the Golden West will play a return engagement at the Academy of Music, beginning New Year's Eve.

William Badenhop, the 200-pound boy with "Way Down East," was married on Dec. 16 to May Webb, of New York city. The ceremony took place in one of the banquet halls of Terrace Garden, and the entire Way Down East company attended. Percy Plunkett delivered an oration and the quartette sang various appropriate songs.

Louis Goldstein, a member of the K. Liplin Yiddish company, and Madame Freida Siebel, prima donna of the operatic department of the Grand Theatre, were married on Dec. 13 in New York city.

Max Moscovitz has established a school for Yiddish actors at 234 East Broadway. The school now numbers fifty-five students.

Arrangements have been made to increase the effect of the automobile race in The Vanderbilt Cup when it is put on at the New York Theatre on Jan. 7. Four instead of two racing machines will be used and an entirely new background has been painted.

Julius Hopp's play, *The Friends of Labor*, will be produced at the Berkeley Lyceum Theatre on the afternoon of Dec. 30, under the auspices of the Socialist Stage Society.

It is more than likely that the Iowa Legislature will at its coming session, again take up the matter of passing a law against Sunday amusements of all kinds, including baseball. A bill was introduced last year covering the matter, but it was killed in committee.

The Long Acre Square Theatre Company on Dec. 19 increased its capital stock from \$6,000 to \$250,000.

Jennie Lamont, who went to London with Julie Bon-Bon, returned to New York last week, the first of the company to get back home after the failure of the play in London.

A Game of Cards, a one-act play, inaugurated on Dec. 22 the new Astor Gallery Theatre of the Waldorf-Astoria. The cast was composed of E. J. Wendell, Langdon Goer, Walker Dennett and Ella Dennison.

LETTERS TO THE EDITOR.

A Clergyman on the Drama.

WELLESLEY HILLS, MASS.

To the Editor of The Dramatic Mirror:

Sir—In discussing such plays and players as now hold the boards in the Broadway theatre, I think one serious aspect of the subject has been overlooked. I have never seen Anna Held but I am told that her present play is frankly indecent, and is addressed exclusively to one type of New York audiences. Very probably the people who crowd the Broadway Theatre will receive little harm from its exhibition of salacious, because they are morally corrupted already. And there is little chance of any innocent and uncorrupted person getting into the theatre by mistake. Like the plays of Whyterley and Congreve, et al., I think we are apt to exaggerate their influence and effect upon the public morals. Recent men and women simply stay away from them. And while I have profound sympathy with those New York preachers who have denounced such exhibitions, yet I cannot favor the creation of a dramatic censorship. As Macaulay has wisely said, "the English press is the freest and most prudent in Europe." Freedom is always the best antidote for license. The stage should be as free as the press; subject only to those obviously rational laws which punish the violation of public decency.

But there is one consideration which you would think would force itself upon the serious attention of dramatic managers. Speaking generally, the theatre has a very restricted range. One reason why the managers are so anxiously anxious to secure new attractions is because the same people are going to the theatre again and again. In all of our great cities there are thousands of people who rarely or never cross the threshold of a theatre. They share the universal dramatic instinct, and they would bring to the theatre a freshness of interest and an unspoiled capacity for enjoyment which the habitual attendant can rarely know. But they will not take their families to see shows which may shock their sense of decency or offend them with indelicate suggestions. The Catholic Church has always sensibly recognized the value of clean dramatic exhibitions and many members of the leading Protestant Churches are yearly growing more liberal and rational in their judgment of the drama. They only ask the theatre to meet them half way. To give them the assurance that its exhibitions shall be as clean and wholesome as the papers and magazines they take into their households. Many managers and actors are honestly striving to do this; but one must tend to retard indefinitely the mutually good understanding between the theatre and that increasingly large body of people who want to sustain the drama as a permanently wholesome social institution.

I was never so profoundly impressed with the educational value of the drama as when I saw Henry Arthur Jones' splendid play of *The Hypocrites*. No preacher of righteousness, from the days of the great Hebrew Prophets, ever preached a more magnificent sermon. With his inimitable power he speaks with the spiritual authority of the true artist. In the true spirit of the Nazarene he tears in pieces the house of hypocrisy and lies which glib and heartless phariseism would build upon the shifting sands of false religion! I wish every preacher in New York had the sense and courage to say to his people next Sunday, "Go, see Henry Jones' play. It is as true to the heart of Christ as the noblest word of the New Testament."

Yours,

JOHN SNYDER.

"The Mirror" Reliable.

PUBLIC LEDGER,

PHILADELPHIA, Dec. 14.

To the Editor of The Dramatic Mirror:

Sir—Permit me to wish THE DRAMATIC MIRROR a Merry Christmas and a great many more of them. It need fear no rivalry as the best informed paper on dramatic topics in America.

To particularize, allow me to compliment it especially upon its statistical accuracy and the fair-mindedness of its critical work. A notable example of the latter is the review of Charles Klein's play, *The Daughters of Men*, in a recent issue. This piece, which represents the well meaning author at his dearest, was beyond question overpraised in nearly all the New York dailies. A possible reason for this was the fact that on the date of its metropolitan premiere there were several other important new openings and the "first men" were not assigned to the Klein drama. But the fact remains that the whole truth concerning it was not published in Manhattan until THE MIRROR printed it.

Very sincerely yours,

H. T. CHAYEN,

Dramatic Editor

THE FAMOUS TYROLEAN ALPS

The crowning feature of the St. Louis World's Fair including the magnificent scenic effects and paintings by Professor Ruemelbacken, of Germany, are now offered for sale. These paintings cost originally \$80,000, the duty alone being \$20,000. Condition as good as new. Suitable for large amusement enterprises. We also offer

from the St. Louis Music Hall, 10,000 Common Chairs. Also 200,000 Admission Tickets, 10, 20 and 25 cent denomination.

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THE LONDON STAGE.

More Trouble for Shakespeare—Some Revivals—Mystery Plays—Gossip.

(Special Correspondence of The Mirror.)

LONDON, Dec. 8.

It is a right down believer in reincarnation I should incline to the opinion that Shakespeare, of Stratford-on-Avon, otherwise Warwickshire Will, had been revisiting the glimmers of the moon and earth in order to fix up for himself a considerable amount of what he called in Hamlet (attributed to him by some) a bold advertisement.

I say this because wherever one has turned this week one has heard nothing but the name of Shakespeare. Last week I duly advised my friends of the name of Shakespeare, and by the name of Helberton has declared that W. S.'s plays were written by the Earl of Rutland of the period—an Earl who, by the way, was scarcely in his teens when the plays said to be Shakespeare's were penned and produced.

Since my last on this Mazonian memo on this theme, in the great Tolstoy has thundered forth a very rousing (and very Russian) opinion that Shakespeare did not write his own plays but that they were not worth writing, and that certainly they are not worth reading or in any way bothering about.

I have long loved and honored my Tolstoy, but for his great literary and fictional gifts and for his unswerving championship of the down-trodden and the suffering. But as to his views on Shakespeare, I have no use for them. In fact, I think that in this connection Lyoff ought to be Tolstoyanly ashamed of himself.

And last Sunday, at another of those now numerous Playgoers' prattling dinners, Hail Caine, if you please, must think it incumbent upon him to arise and attack the lofty dramatist over whom St. Marie (also of Stratford) watches so reverently. Caine thought that certainly no more than seven of William's works should be retained for general reading! And he even denounced as worthless such beautiful poem-plays as The Winter's Tale, Measure for Measure, and Cymbeline, forsooth! Fancy that! And from Caine, who (according to report), when some one said, "Dear me, Mr. Caine, how much you resemble Shakespeare," answered, "Yes. It has been remarked, and I am told that there is also a physical resemblance!"

Nevertheless, the Bardic boom still continues—in the theatres, anyhow. Beerbohm Tree is still playing Richard the Second at His Majesty's, and next week he will play Twelfth Night and other Bardic plays at Cardiff, by way of opening a new theatre there. Other stars have this week given another beautiful and blithe revival of A Midsummer Night's Dream at the Adelphi. Next Tuesday, Dec. 11, Arthur Bourchier will give his first London performance of Macbeth at the Garrick. T. B. Jensen is playing Shakespeare every night in the suburbs and provinces (with four companies, forsooth), and directly the afore-said Tree returns to town he will give at His Majesty's a gorgeous revival of Antony and Cleopatra, which, by the way, is also by William Shakespeare, Francis Bacon-Rutland.

At this time of the year, just before the Christmas shows, we seldom if ever have any new play production of any importance. We have had none this week, but next week there will (strange to say) be quite a crop of dramatic novelties and interesting revivals. After that will come a lull again till Boxing Night.

The only production—or, rather, revival—of any interest this week has been the performance of the old-time—say, medieval Chester—mystery plays of about the time of Chaucer or earlier. Anyhow, some two or three hundred years before there was any regular British drama. These revivals comprised those quaint but reverent Scripture plays, The Salvation and the Nativity, The Adoration of the Magi, and The Three Kings (with the late unimpaired and blithe revival of A Midsummer Night's Dream at the Adelphi. Next Tuesday, Dec. 11, Arthur Bourchier will give his first London performance of Macbeth at the Garrick. T. B. Jensen is playing Shakespeare every night in the suburbs and provinces (with four companies, forsooth), and directly the afore-said Tree returns to town he will give at His Majesty's a gorgeous revival of Antony and Cleopatra, which, by the way, is also by William Shakespeare, Francis Bacon-Rutland.

Julie Bon-Bon, somewhat improved (as I anticipated) is still being played at the Waldorf at the moment of writing. Louis Mann, evidently a real white sportsman, is taking the mixed first-night reception and notices very bravely, and he and Clara Lipman and company have been working pluckily at every performance. Louis says that he may put up at the Waldorf a revival of All on Account of Missa, which had its first English production at our Shaftesbury about three years ago.

Your marvelous magician, Max Malini, sailed for your city this morning per the St. Louis, to stay till the springtime, when he returns to London to resume the wondrous and almost incredible conjuring feats which have made him so popular here from royalty downward.

Nelly Nell, by C. M. S. McLeish, has just started active rehearsals at the Aldwych with Edna May in the name part. It seems to shape well. Speaking of the Aldwych, Seymour Hicks has now recovered from his late illness and is rehearsing there, and at the recent sentence of eight months' imprisonment against the young blackguard who circulated that vile libel concerning him (Hicks) and the young girl actress, Phyllis Ware.

The Bondman, which has just finished at Drury Lane, goes to the Adelphi in the new year.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The Christmas reception of the New York Chapter was held by courtesy of the Twenty-third Street Branch of the Y. M. C. A. in the attractive parlors of that institution on Thursday afternoon, Dec. 20. The occasion was made especially interesting and enjoyable not only by the high quality of the talent presented in the programme, but by the presence of several members of the Chapter who, owing to engagements, had not been able for some time previously to appear. The entertainment included a piano selection from Chopin rendered with telling effect by Ida Grasselli; a humorous monologue capably presented by George D. McIntyre; vocal selections, "My Heart at Thy Sweet Voice," "Dearie," and "The Leaf of Gold," from Faust, by Mrs. Charles E. Abbott; recitals, "The Jolly Old Fiddler" and "Ann Hathaway," by Professor R. B. Throckmorton; "The Philosophy of Life" and "Miracle on Thanksgiving Day," by Mrs. Katherine Phelan; a monologue by Granville Forbes Sturgis, and also a pathetic and effective personation, "The Soul of the Violin," by Samuel C. Morris. Brief addresses upon subjects relating to the interests of the Alliance were made by Rev. F. J. C. Moran, B.D., and Rev. J. B. Buckmaster, the preacher at the service the preceding Sunday.

At the cordial invitation of the Chapter many members of the Y. M. C. A. were present at the festivity and were invited to the New Year's reception soon to be held by the National Council at 1431 Broadway. A general and hearty expression of thanks was made by the Chapter to the Y. M. C. A. for its great courtesy and kindness in offering the rooms for this occasion.

The December service was held in the above association's lecture hall on Sunday evening, Dec. 16. Among the clergy present were Rev. T. H. Hill, dean of the chaplains; Rev. F. J. Clay Moran, B.D., and Rev. J. B. Buckmaster. The service was under the general direction of Dean Hill. The chants and the offertory anthem were rendered by a representation from the choir of St. Christopher's Chapel, A. G. McGrath, organist, as leader. The singers included Joseph N. Lord, Edmondson, basso; C. G. Kingsberry, tenor; Percy Street, alto, and Henry W. Giffen and Edward L. Gaylord, sopranos. The evening lesson from the prophecy of Isaiah, "Ho, every one that thirsteth, come ye to the waters," was read by C. T. Catlin, President of the New York Chapter, representing the stage. The sermon, based upon the New Testament words, "Do it with all thy

might," was a very earnest plea by the Rev. J. B. Buckmaster for enthusiastic and unselfish service in promoting the many beneficent and progressive plans in which the church and the stage in happy co-operative alliance are now so successfully engaged.

The preacher dwelt with effective force upon the distinctive love of the drama which is common to all, pointed out its value as an educating, refining, and reforming influence, and depicted its unfailing charm as a power for recreation and innocent enjoyment. The excellent work of the chaplains of the Alliance throughout the country was very happily portrayed, and all phases of the Alliance work were described with an earnestness of appeal that won the attention and hearty approval of all who were present. The service, in conduct of which both the church and stage were on this occasion participants, was one of unusual interest, and the courtesy of the Y. M. C. A. in facilitating the same was gratefully appreciated.

JONES ON ENGLISH AND AMERICAN DRAMA.

Henry Arthur Jones in the London Telegraph makes some comparisons upon the present state of the theatre in England and America not altogether to the advantage of the former. He declares that Americans take the drama more seriously than do Englishmen, and that their courtesy even toward failures may allow a good play to succeed which for some reason has failed on its premiere. In this connection Mr. Jones says:

"During the last twelve months I have been present at one or two first night failures in New York; the audiences were evidently not pleased with the play. Strange to say, they did not boo or hiss. Some of them quietly left the theatre, the others quietly remained to the end, and gave a courteous, but not an enthusiastic, reception, to the actors. This customary first-night politeness does not save bad or unpopular plays, but it gives a chance of success to those plays of merit which, among the thousand and one productions, may, for some reason or other, fail to please on the first night. I believe this urbanity spirit among first-night audiences is of great value to the development of the drama. It allows, and encourages, experiment; and, accordingly, we find, among many other encouraging signs of intellectual advance on the American stage, that plays by writers like Ibsen and Maeterlinck have comparatively long and prosperous runs."

He then praised the generosity of American players, declaring that such an interchange of parts as occurred between Miss Anglin and Miss Ashwell recently over Mrs. Dane's Defense would be impossible in England owing to jealousy. After praising the endowed theatres soon to be erected in New York, he paid a tribute to the great American universities for their efforts toward the fostering of the modern drama. He said:

"In the leading American universities, in Harvard and Yale, the greatest interest is taken in modern drama. Professor Baker at Harvard, and Professor Phelps at Yale, have wisely led and encouraged this interest in their students. I believe that the action of Professor Baker and Professor Phelps will have lasting results upon the future national American drama. It is an outside popular supplementary interest has been created. But it is not only in the universities that a serious intellectual inquiry has been raised concerning the modern drama. The action of Professor Baker and Professor Phelps has incidentally aroused a keen interest in the modern drama in all the schools and colleges of America. And this, in its turn, has started a demand for the modern printed drama. The general playgoers of America. Now an interest in the printed drama, a continual study of the modern plays in actual vogue, is our chief security against all kinds of imposture on the stage. This is the second movement that is nascent to-day among American playgoers, their interest in the modern printed drama. It is allied to it is chiefly derived from the interest that has recently been quickened in the American universities. In this connection I am obliged to notice that Mr. Tree charges me with talking 'arrant nonsense' to the leading universities of America. That is a point which, I humbly submit, must be left to the American universities to judge. We will leave it to them."

Arthur Bourchier, in a letter to the Daily Telegraph, responding to a Mr. Jones' assertion that an interchange of parts between two players would be impossible in England, declares that several English actors have, among them Sir Charles Wyndham, Beerbohm Tree, and Sir Henry Irving. In the latter case he instances Irving's interchange with Edwin Booth in the characters of Othello and Iago. Beerbohm Tree also disengaged Mr. Jones' regarding the decadence of the English stage, and says the future is of the brightest. He instances the founding of the Dramatic Academy and the recognition of Bernard Shaw as evidences of the progressive spirit in theatrical affairs in England.

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Through W. T. Gaskell's exchange: Frances Gettling, Carrie Davies, John Connors, Carrie Le Mar, with Hanks and Fraser; Thomas Ross, Nell Thurston, Helen Gillingswater, Harry Botta, Laura Hulbert, Will Terry, Lee Kellen, Mate Stevens and Wilma Fier, with Rowland and Clifford; Harry Lemming, Anna Kilduff and Mrs. Kilduff, with Brenon Stock; Marie Loney, Chas. Dunforth, and Mr. and Mrs. Lyall, with Kilroy and Brittain; Mrs. London and Alice Boulton, with W. F. Mann; Elmer Dewey and Le Moyne Sisters, with George Samuel's; Miss Ramond and Hugh Irving, with On the Bridge at Mid-night; Josie Williams and Harry Lavin, with Nettie, the Newgirl; Lucille Walker, Fred Bailey and Sadie Hilton, with Convict's Daughter; Clara Reynolds Smith, Mack and Leona, Joe Woods and Ed Dunlavy, with A Poor Relation; St. George Dagen, Holden Brothers and Laura Sawyer, with The Fan Mail; Mr. and Mrs. Cregan, with Windy Sam from Amsterdam; Charles Douglas, with The Little Outcast; Mr. and Mrs. Griffith, with Fred Trueblood; Ward de Wolf, with Old Inancs; Violet Beauvais, with The Banker's Child; George Wood, A. D. La-fayette and Mr. and Mrs. Bruce Rinaldo, with Girls from Texas; Leo Bell, with A Deserted Bride; J. F. McCabe, with My Wife's Family; Eleanor Franklin, with At the World's Mercy; Zoe Farnsworth, with The Four Huntings; Will Chapman and Beatrice Mead, with Livingston Stock company; Frank Hamilton and Arthur Molyneux, with Monte Cristo; Elizabeth Brewer, with Young Buffalo; George Robbins, Gertrude Keith and C. C. Brister, with An Orphan's Prayer; Mr. and Mrs. Harry Barlow, with On the Bridge at Midnight (Western); Julia King, with Hooligan's Troubles; F. J. Guillard, with Murray and Mack; Mr. and Mrs. Harry Royal, with F. C. Thomas; May and Miles, with Halp Stock; Warren Wilcox, with Arnold and Nasher; Corneil Ingraham, with Murray and Mack.

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Busby Brothers have leased for a term of years the new theatre at Waterloo, Ia., and it will be added to the Iowa-Illinois circuit of theatres.

The Jewish Nationalist Club has made arrangements to give a special performance of Eugene Yuchirko's national play, The Jews, which will be interpreted by Boris Thomaschewsky and players of the People's Theatre company on Thursday evening, Dec. 27, at Carnegie Lyceum.

Howard Wall, business manager of the Standard Theatre, Philadelphia, Pa., is back at business again after a six weeks' illness, which included a dangerous operation at the Polyclinic Hospital.

Mrs. Marie M. Lester (Gipor Mae Ward) was granted a decree of divorce from E. E. Lester, in the Circuit Court at St. Joseph, Mo., on Nov. 22.

Grace George expects to give special performances of The Lady from the Sea, The Wild Duck, and Sardou's Divorçons, when she returns to New York in the Spring.

Gilbert Barry, for many years associated with John Cort's enterprises, was married at Seattle, Wash., on Dec. 5, to Eldora Davis.

Glen MacDonough's new farce comedy, with music, entitled Too Near Home, has been chosen as the vehicle for starring Emma Carus. The company will include Frederick Bond, Alice Johnson, Nena Blake and Charles Jackson. The production will be made at the Walnut Street Theatre, Philadelphia, on Jan. 7.

Ed Van Vechtin posed for fifteen of the eighteen characters in Albert Sterner's drawing, "Lo, I Am With You Always," published in the Christmas number of Collier's Weekly.

Grace Hayward, leading woman of the Grace Hayward Stock company, and George M. Gatta, manager of the company, were married at Atchison, Kan., on Dec. 13.

Frank Lee Short, who has coached the players of the Yale University Dramatic Association for the past six years, has been unanimously elected an honorary member of the club.

Alfred E. Aarons is planning to launch two more musical plays. One is called The Belle of Hong Kong, by Harry B. and Robert Smith, with music by Mr. Aarons, and the other will be known as Isaacson Flood. The book is by George Totten Smith.

Charles Armstrong, Madame Melba's son, and Ruby Otway were married at London on Dec. 17, on the eve of Madame Melba's departure for America. The young couple will live in her London house until her return.

Herbert Johnson Ridings, manager of The Heir to the Moorah, and Helene Lackaye, who is playing Kate Brandon in that play, were married at Oakland, Cal., on Dec. 17, by Justice of the Peace George Samuels.

A. M. Sarkansky, poet, journalist and author of several popular Yiddish plays, was committed to Manhattan Hospital for the Insane on Dec. 11. He had been ill and suffering from melancholia for some time.

Harry Knapp has joined the Western Human Hearts company, to play his old part, the heavy. He closed with The Way of the Transgressor on Dec. 1.

A. W. Brown, stage carpenter of The College Widow (Southern), and Mamie Barber, wardrobe mistress with the same company, were married at Jamestown, N. Y., on Dec. 12. Mr. Brown's home is in Toronto, Can., and he has been awarded the Royal Humane Society's medal for water rescues. The bride comes from Worcester, Mass.

Anthony Andre successfully assumed the title role of The Prince of India at the matinee in Philadelphia on Dec. 19, Emmett Corrigan being out of the cast for the day.

At one or two of the recent performances of the Empire Dramatic School at the Empire Theatre Vira Stowe has simply demonstrated her ability as a painstaking and capable young actress. On Dec. 7 she originated the part of Jessica in the first performance of the comedy of that name. On Jan. 11 she will originate the part of Miss Gunter in The Chalk Mark.

Lillian Sinnott, who is with The Pit, had her trunk stolen from the Atlas Hotel, at Dayton, O., while playing in that city, and lost all her street clothing and many valuable keepsakes.

C. Garvin Gilmaine made a production recently of his four-act comedy drama, The Feice of the year, and at the same time one of the

seasons of life. The audience received the play favorably, and the critics lauded Mr. Gilmaine's work heartily. In the near future he is making a production of this play either in Boston or New York. Some slight changes were found necessary in the manuscript and have been made.

Owing to the indisposition of Julie Herne the part of Laila in The Prince of India was most successfully undertaken by Agnes Mark at short notice during the run of that play in Philadelphia.

Harry F. Wiseman, who has been in the employ of Speers and Mack for the past eight seasons and this season manager of The Irish Pawn-brokers, has retired from the firm and joined Al. H. Wood's forces to manage one of his attractions for the balance of the season.

It is said that the Augustin Daly estate will seek to prevent the Shuberts from retaining the name of Daly's Theatre when the playhouse passes under their control next May.

The Girl of the Golden West will play a return engagement at the Academy of Music, beginning New Year's Eve.

William Badenhop, the 200-pound boy with 'Way Down East, was married on Dec. 16 to May With, of New York City. The ceremony took place in one of the banquet halls of Terrace Garden, and the entire 'Way Down East company attended. Percy Plunkett delivered an oration and the quartette sang various appropriate songs.

Louis Goldstein, a member of the K. Lipsin Yiddish company, and Madame Freida Nobel, prima donna of the operatic department of the Grand Theatre, were married on Dec. 13 in New York City.

Mrs. Moscovitz has established a school for Yiddish actors at 234 East Broadway. The school now numbers fifty-five students.

Arrangements have been made to increase the effect of the automobile race in The Vanderbilt Cup when it is put on at the New York Theatre on Jan. 7. Four instead of two racing machines will be used and an entirely new background has been painted.

Julius Hopp's play, The Friends of Labor, will be produced at the Berkeley Lyceum Theatre on the afternoon of Dec. 30, under the auspices of the Socialist Stage Society.

It is more than likely that the Iowa Legislature will at its coming session, again take up the matter of passing a law against Sunday amusements of all kinds, including baseball. A bill was introduced last year covering the matter, but it was killed in committee.

The Long Acre Square Theatre Company on Dec. 19 increased its capital stock from \$6,000 to \$250,000.

Jennie Lamont, who went to London with Julie Bon-Bon, returned to New York last week, the first of the company to get back home after the failure of the play in London.

A Game of Cards, a one-act play, inaugurated on Dec. 22 the new Astor Gallery Theatre of the Waldorf-Astoria. The cast was composed of E. J. Wendell, Langdon Goer, Walker Dennett and Ella Dennison.

LETTERS TO THE EDITOR.

A Clergyman on the Drama.

WILLIAM HILL, M.A.

To the Editor of The Dramatic Mirror: Sir—In discussing such plays and players as now hold the boards in the Broadway theatre, I think one serious aspect of the subject has been overlooked. I have never seen Anna Held but I am told that her present play is frankly indecent, and is addressed exclusively to one type of New York audience. Very probably the people who crowd the Broadway theatre will receive little harm from its exhibition of salacity, because they are morally corrupted already. And there is little chance of any innocent and uncorrupted person getting into the theatre by mistake. Like the plays of Whycherley and Congreve, et al., I think we are apt to exaggerate their influence and effect upon the public morals. Recent men and women simply stay away from them. And while I have profound sympathy with those New York preachers who have denounced such exhibitions, yet I cannot favor the creation of a dramatic censorship. As Macaulay has wisely said, "the English press is the freest and most prudent in Europe. Freedom is always the best antidote for license." The stage, as free as the press; subject only to those obviously rational laws which punish the violation of public decency.

But there is one consideration which you would think would force itself upon the serious attention of dramatic managers. Speaking generally, the theatre has a very restricted clientele. One reason why the managers are so very anxious to secure new attractions is because the same people are going to the theatre again and again. In all of our great cities there are thousands of people who rarely or never cross the threshold of a theatre. They share the universal dramatic instinct, and they would bring to the theatre a freshness of interest and an unpolished capacity for enjoyment which the habitual attendant can rarely know. But they will not take their families to see shows which may shock their sense of decency or offend them with indelicate suggestions. The Catholic Church has always sensibly recognized the value of clean dramatic exhibitions and many members of the leading Protestant Churches are yearly growing more liberal and rational in their judgment of the drama. They only ask the theatre to meet them half way. To give them the assurance that its exhibitions shall be as clean and wholesome as the papers and magazines they take into their households. Many managers and actors are honestly striving to do this; but one must tend to retard indefinitely the mutually good understanding between the theatre and that increasingly large body of people who want to sustain the drama as a permanently wholesome social institution.

I was never so profoundly impressed with the educational value of the drama as when I saw Henry Arthur Jones' splendid play, The Hypocrites. No preacher of righteousness, ever preached a more magnificent sermon. With his inimitable power he speaks with the spiritual authority of the true artist. In the true spirit of the Nazarene he tears in pieces the house of hypocrisy and lies which glib and heartless phariseism would build upon the shifting sands of false religion! I wish every preacher in New York had the sense and courage to say to his people next Sunday, "Go, see Henry Jones' play. It is as true to the heart of Christ as the noblest word of the New Testament."

Yours,

JOHN SYDNER.

"The Mirror" Reliable.

PUBLIC LANDS,

PHILADELPHIA, Dec. 14.

To the Editor of The Dramatic Mirror: Sir—Permit me to wish THE DRAMATIC MIRROR a Merry Christmas and a great many more of them. It need fear no rivalry as the best informed paper on dramatic topics in America.

To particularize, allow me to compliment it especially upon its statistical accuracy and the fair-mindedness of its critical work. A notable example of the latter is the review of Charles Klein's play, The Daughters of Men, in a recent issue. This piece, which represents a well meaning author at his dearest, was beyond question overpraised in nearly all the New York papers. A possible reason for this was the fact that on the date of its metropolitan premiere there were several other important new openings and the "first men" were not assigned to the Klein drama. But the fact remains that the whole truth concerning it was not published in Manhattan until THE MIRROR printed it.

Very sincerely yours,

H. T. CHAYES,
Dramatic Editor

THE NEW YORK DRAMATIC MIRROR



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MIRROR CREDENTIALS FOR 1907.

The credential issued to MIRROR correspondents for 1907 will be forwarded to reach them on or about January 1. This credential bears on its face the year 1907 and is bound in purple. Each credential bears the name of THE MIRROR's representative for the town for which it is issued, and the name of the town and State where it is to be used.

TO CORRESPONDENTS

The next number of THE MIRROR will go to press earlier than usual, owing to the New Year holiday, and therefore correspondents must forward their letters at least twenty-four hours in advance of the customary time.

TO ADVERTISERS.

Advertisers will please note that THE MIRROR for next week, owing to the New Year holiday, will go to press finally on Saturday, Dec. 29, and advertisements for that number must be forwarded with reference to that date.

AFTER "ANASTASIA."

THE Paris correspondent of THE MIRROR, in a news letter published on another page this week, notes that since the abolition of the censorship in that capital managers of various theatres of the lower class have shown a tendency to offend the sensibilities of many patrons by the salaciousness of their offerings.

This is noted of theatres in which the *revue* is a feature, and that nowadays are said frequently to give performances which, while undoubtedly they appeal to a large class in Paris that probably includes many sojourners from other countries who make it a point to "see everything," are not for persons of profound rectitude.

It is likely, however, that few persons among those who patronize these exhibitions go unknowingly to see things which they ought not to see. Paris, like all great metropolitan centres, and in a greater degree than any other metropolis, is presumed to cater to the meretriciously and vulgarly curious. Those with normal curiosity and self-respect are seldom found in places meant for persons of another sort.

This question of a lack of censorship in Paris, however, opens a wide field for discussion. On the whole, it is probable that matters are really no worse in that city now than they were when the censorship existed. In fact, in past generations the

censorship, acting on one or another impulse illegitimate to its function, disgraced common sense by its exceptions and its edicts.

The censorship existed in Paris for centuries, and under the ironical title of "Anastasia" was often reviled for prudishness. About a year ago the Chamber of Deputies, by a pronounced majority, appointed a commission to do away with this relic of an arbitrarily paternal epoch. M. HENRI MARCEL, Director of Fine Arts, was strongly in favor of the abolition, and the measure met enthusiastic public approval. At the time of consideration of the question MARCEL declared that under modern conditions a theatrical censorship would work more harm than good, as it seldom or never was applied impartially. JULES CLARÉTIE pointed out that a censorship was useless, inasmuch as there were legal remedies by which the nation or an individual calumniated or injured by a play could satisfy a grievance; and as a warrant for this statement it is necessary only to say that the French Codes, civil and criminal, provide penalties for offenses against public decency, against foreign sovereigns and nations, and for libels of all sorts of functionaries, as well as against private individuals. Thus, by the way, these vital laws at the moment provide a remedy at the hands of any one aggrieved against any violation of decency now committed in any theatre of Paris.

The censorship was formally abolished, some time after this preliminary action, following general public expression on the subject and written and spoken opinions as to the desirability of its suppression by SANDOZ, HENRIEU, CAPUS, PREVOST MIRABEAU, BATAILLE, ANATOLE FRANCE and others. Greater health in the drama as a result of the full freedom of authors was predicted. Of course no adequate period of time has yet elapsed to show any legitimate results of the abolition, and it will require time to demonstrate the merits of the prediction; but no one can doubt that the serious drama will be better off without ill-based restrictions on its writers. The serious and dignified drama should be of paramount moment in these premises, for its better examples survive, or go into permanent literature. The exhibitions complained of are not drama. They belong to the generally ephemeral "shows," many of which do not last long enough to form a basis for action against them.

In the brief against "Anastasia" at the time her banishment was discussed, it was pointed out that the censorship of the old monarchy fought against MOLIÈRE, RACINE, SÉDAILLE, BEAUMARCHAIS and VOLTAIRE. The revolution prohibited HORACE, ANDROMAQUE, PHÈDRE, MACBETH and HENRY VIII, and burned the manuscript of RICHARD CŒUR DE LION. During the renaissance of romanticism the censorship refused to accept MARION DELORME, LE ROI S'AMUSE, and even HERNANI. The censorship prohibited LE CHEVALIER DE MAISON ROUGE, LES EFFRONTÉS, LES LIONS FAUVES, DIANE DE LYS and LA DAME AUX CAMÉLIAS. Since the middle of the last century the censorship sought to strangle VICTOR HUGO, DUMAS père, DUMAS fils, EMILE AUGIER, LEOUVÉ, BALZAC, ECKMANN-CHATHIAN, MEILHAC, HALÉVY, JULES CLARÉTIE, VICTORIN SARDOU, PAUL ADAM, MAURICE DONNAY, OCTAVE MIRABEAU, ALFRED CAPUS and EDMOND HARAUCOURT. Surely this is an abominable record, and no condition of affairs without a censorship can be imagined to parallel it in matter for condemnation.

A NARROW PROTECTIVE IDEA.

A curious theatrical condition has arisen at Christiania, Norway, where an attempt has been made to tax visiting dramatic companies so heavily as to discourage their coming.

Last year, it seems, a Danish touring company appeared in Christiania and was very successful. Local managers, afraid of future competition of the same sort, applied for a new law which practically would mean exclusion. A bill entitled "for the protection of national dramatic art," was drawn, by which all foreign theatrical companies were required to pay a tax of ten per cent. on their receipts for the first month of their sojourn and forty per cent. for any extension of that period.

This tax, by the provisions of the bill, was to go into the treasury of the municipality of Christiania, and, therefore, the local managers, looked to the corporate legislative body to support the measure. This the local legislators declined to do, and the bill was dropped for the time. It appearing, probably owing to the success of the first visitors, that several foreign companies have engaged to visit Christiania during the season, a vigorous campaign is being carried on by local managers, assisted by the press, for "theatrical protection" along the lines of the measure that failed.

Even Refsum Refsum, director of the National Theatre, is reported to be in favor of some remedy of the kind, for he says he is working at a loss, and that he will have to reduce his company unless patronage increases.

There is nothing in the published reports of this condition in Christiania that contrasts the work of the visiting players with that of the local players, yet, safely granting a natural feeling of patriotism that theatregoers of Christiania must possess, it is apparent that the foreign actors are more attractive than the native players, or they would not be more successful. The municipal legislators, too, must have been impressed by the acting of the visitors or they would not have declined to pass the bill for the relief of their own players, for local law-makers the world over are more or less faithful to their own.

If one is to grant a higher reason for action to the municipal fathers of Christiania that concession will speak much more in their favor. Thus, if on the general principle that no country or no municipality can really afford to discourage art by restricting artists these law-makers declined to tax visiting actors unreasonably for the possible benefit of home actors, they should be applauded everywhere.

There should continue to be free trade in dramatic art. If in all countries where the theatre now holds a high place there had existed restrictive measures against the players of all other countries—if the world over one country had discriminated in this matter in favor of its own and against all alien art—the stage to-day would be in a peculiar condition everywhere. One country teaches another. As a result of exchanges of plays and players, the general arts of the theatre are broader and better in every way, not only because of competition, but also from the multitude of suggestions that a variety of demonstrations, differentiated by national characteristics and individualized in art, inspire.

A FATHER OF ACTORS.



Dan Marble, whose picture is printed herewith, was prominent in the 40's as a delineator of Yankee types. He was born at Windsor, Conn., in 1812, and died in Louisville, Ky., in 1849. Nearly all his life was spent on the stage. He made his first appearance at the old Park Theatre, New York, in Kentuckians and Sailors and Fortune's Folly, and then became a member of the company at the Old Bowery, where he played until 1840, making his reputation in Yankee characters. He married Anna Warren, a sister of William Warren, the old Boston Museum comedian, and their descendants nearly all became actors. They had six children, William, Edward, John, Daniel, Mary, and Emma, and three grandchildren, Mary, William, and Daniel, Jr. William married Emma Bloom and is now in the profession with his wife. John is in Henrietta Crossman's company, and Mary and William G., Jr., are also on the stage.

BELIEVES IN HIMSELF.

Webster Cullison hands THE MIRROR this letter in answer to an advertisement for a man to play small parts:

I, —, do here by answer your add — as a man for small parts. I will assure you that you cannot get a man to take parts all around and get them at their place better than what I can. I all say that I am here America. I have 3 years experience such as barter. Ticket agent black face German & Irish. I have up to date Dutch & Irish songs and can go through comic stage steps and can repair costumes scenery and can manufacture theatrical scenery. I also say that I guarantee good satisfaction all through and would mention that I can make up for comic black face and am all a round athletic can do head & hand springs shoulder springs and front kicks. I consume a better head for which you can see with what company I was with for the time I have been out until 3 weeks ago. who had had luck at blunder hall. We burnt out. I lost 5 fine costumes to day only own 1 black wig and out made of common goods and 1 Dutch outfit which I had not with the company. had I taken them along they might be gone. I have been getting \$12 Per week, but would work for less. I assure you we get know full out. I also say I can get for you a young emotion women who will work cheap for you and would say she is a moral Girl and a Banjo Player at that and can sing Comic.
I remain yours,
In Honesty, Industry & Sobriety.

Here surely is a useful man. And beyond his unconscious humor, he can teach those who would reform the spelling of English something.

READY AT WEBER'S.

Weber's Theatre company, which has been busy rehearsing for the past three weeks, is all ready for the first performance, which will be given on Tuesday evening, Dec. 25. The opening piece is called Dream City, and at its conclusion a burlesque called The Magic Knight, founded upon Lohengrin, will be sung. Cecilia Loftus, Otis Harlan, Maurice Parkes, Joe Weber, Will T. Hodge, Louis Grimm, Lillian Lee, David Abrams and Madeline Marshall will have the leading roles in Dream City, and Lillian Blarvelt, Cora Tracy, Mr. Parkes, Frank Belcher, Billie Norton and others will appear in The Magic Knight. Both pieces are by Victor Herbert and Edgar Smith, and are under the stage direction of Al M. Holbrook.

PERSONAL.



WILLIAMS.—The above is a very good likeness of Earl E. Williams, who is playing Count Karloff in The Man on the Box with Henry E. Dixey this season. As the Rumanian diplomatic spy, Mr. Williams gives a very fine performance and has received the hearty indorsement of the press wherever he has appeared. He was at the Lincoln Square Theatre last week, and continues there this week with Mr. Dixey.

NORDICA.—Madame Lillian Nordica arrived in New York on Dec. 21, for a series of special appearances with the San Carlo Opera company.

HACKETT.—Norman Hackett delivered an address on "Shakespeare and His Haunts," before the University of Nebraska last week, which was highly commented upon by the faculty of the University and the press of Lincoln.

GANTHONY.—Robert Ganthony, the English playwright and actor, arrived in New York on Dec. 16, to appear at drawing-room entertainments.

TENNANT.—Dorothy Tennant has resumed her former role in The College Widow, Eastern company.

ROBERTS.—Florence Roberts will present Angel Guimera's new play, Maria Rosa, at the Grand Opera House, Seattle, Wash., on Dec. 29.

GLASER.—The engagement of Lulu Glaser to Ralph C. Herz has been announced. The wedding will take place after the holidays.

HITCHCOCK.—Raymond Hitchcock will resume his tour in The Galloper at Buffalo this week.

MARLOWE-SOTHERN.—Julia Marlowe and E. H. Sothern will probably make their initial appearance at the Waldorf Theatre, London, in The Road to Yesterday. They have opened negotiations for the English rights to the play.

THOMAS.—Augustus Thomas has expanded his Lamba Club skit, A Constitutional Point, into a four-act play, to be called The Winning Time. It will be produced in the Spring.

JEWEL.—Izetta Jewel was given a surprise on her birthday recently in San Francisco by the receipt of many beautiful floral pieces from the management and attaches of the Colonial Theatre, and other friends, followed by a banquet after the performance.

ILLINGTON.—Margaret Illington resumed her place in His House in Order last Thursday night, after a rest of several days. She will go on tour with the play.

PINERO.—Arthur Wing Pinero's latest play, His House in Order, has been published in book form.

JEFFERSON.—The proposed monument to Joseph Jefferson seems to be assured now. Permission for placing the monument in Central Park has been obtained and pledges for about \$100,000 have been given.

ZABELLE.—Flora Zabelle, who has been seriously ill for the past week, is reported out of danger and will not have to undergo an operation.

GOLDEN.—Richard Golden will return to the cast of The Tourists this week.

DAILY.—Arnold Daly has purchased the acting rights of Charles Frederick Nirdlinger's published play, Washington's Defeat.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

K. M. Stevenson: THE MIRROR does not answer questions about actors' ages or other matters with which the public is not legitimately concerned.

L. H. Cleveland: The titles of new productions are published in the news columns of THE MIRROR when they are announced by the producers. We cannot give the information you ask in this column.

C. G. Pittsburgh, Pa.: (1) In this country the "copyright performance" is entirely superfluous and has no bearing on the law. (2) Write to the Librarian of Congress, who will furnish all particulars. (3) A copyright of the title alone is of little actual value. To copyright your composition you must forward to Washington two typewritten copies of the MSS. with printed title page.

J. W. C. Montreal: There appears to be no record of Modjeska ever having appeared in East Lynne in New York. Colley Cibber's version of Richard III is included in some editions of Shakespeare. Jane Coombs was leading woman at Wallack's Theatre, New York, in 1862. She appeared last in New York at the Lyceum Theatre, in May, 1874. Her principal parts were Lady Teazle, Lady Dedlock, and Pauline in The Lady of Lyons.

L. St. Louis: (1) Write to the Librarian of Congress at Washington for all information. (2) To dramatize a book you must make arrangements with whoever owns the dramatic rights, the author or the publisher. The author, by contract, may sometimes surrender the copyright of his novel and get retain the dramatic rights. (3) Cape Cod Folks is a dramatization by Earl W. Mayo of Sarah P. M. Quense's novel of the same name. The piece was first performed at the Boston Theatre on Aug. 27, 1866.

THE USHER



The Topeka Journal, probably arguing from information gathered within the field of its circulation, declares that the present theatrical season is the worst from a business viewpoint ever known.

It asserts that "possibly a dozen companies have disbanded in Topeka already this season," and explains this, not on the score of bad business in that city, but on the theory that the companies reached Topeka "in a precarious condition" brought about by bad business elsewhere. The Journal says:

The reason for this is manifest, however, and the traveling manager has no one to blame for this condition but himself. Managers have not taken into consideration the fact that the amusement seeking public in the one-night stands has become educated, and that the frayed ends of Broadway successes presented by casts of incompetents that once were able to please will no longer do. All lines of business have during the past few years enjoyed an unusual prosperity that seems to have worked up to the place where the climax has been reached this year. This doubtless has in a measure influenced "money mad" theatrical managers to believe that the public would still continue to "bite" on everything that came their way. The country has been flooded this season with attractions of all sorts—good, bad and indifferent—and in order for all the companies to secure bookings for all their time it has become necessary to fill in almost solid time in all the little towns and cities that have heretofore been handling but one or two attractions a week, or occasionally more. Most of the towns in Kansas with a population of more than 5,000 have been getting many of the so-called high-class attractions that have played in Topeka and Kansas City. Then, too, many of the attractions on the road, under pretense of being high-class productions, have been in the habit of asking the same admission price that is customary for the really recognized attractions of merit. The public in Kansas as well as elsewhere has therefore come to discriminate carefully in selecting the attractions that it feels are deserving of its support. The public has been "stung" so frequently in recent years under the system that has been built up in the theatrical world, that in most localities it has become necessary for attractions to be quite well known to attract an audience sufficient in numbers to prove profitable to the company manager. A long-suffering, amusement-loving public in all sections of the country has been surfeited with mediocre attractions till they have become a thing to be shunned. Consequently it is only the recognized stars and attractions of which the public has definite and convincing information that are patronized.

There is no doubt that business everywhere has been bad for "attractions" of the sort described by the Journal.

It is also true that the public outside of the big cities has come to a point where it is willing to patronize only the better class of attractions whose character it knows, unless, after others have seen the offerings, they can be assured by persons on whom they may depend of a *quid pro quo* for their admission fees.

Overbooking in small cities has for some time been an abuse. Those responsible for it may not suffer, but those booked do suffer.

The Topeka Journal declares that good attractions in that city draw well, as they do elsewhere. This matter of poor business, then, is mainly one that relates to offerings, and not to the condition of the country generally or the disposition of the public for amusement.

John Ernest McCann, under date of Dec. 17, writes thus interestingly of the genesis of his one-act play, *A Lesson in Acting*:

In THE MIRROR of Dec. 1 my one-act play, *A Lesson in Acting*, was referred to. I did not see the article until to-day, as there are no Minnows where I have been trooping for the past month—just this side of the Farthest North, in the wilds of New Hampshire and Vermont.

Well, my play was not inspired by Sullivan or Garrick. As a matter of record, you may say it was inspired by the late Lucy Hooper in one of her weekly letters to the Philadelphia Press sixteen years ago. In that letter she devoted a paragraph to an incident in the life of Le Maitre. She told of one morning when Le Maitre was at breakfast, alone in his 8 x 10 room. A young man called to impress Le Maitre with his talent. Le Maitre requested a sample of his genius, and improvised a scene for him, that of a young man, happily married, living in one room with his pretty little wife. The young man enters, full of joy at his promotion in office, eager to tell of his good fortune to the wife whom he adores. She is not there. Where can she be? Ah, a letter from her! He reads it, and finds that she has deserted him. Le Maitre said, "Now play the part of that young man."

The young amateur tries to, and makes a sad business of it. Le Maitre, disgusted, shows how it should be done; and at the climax clutches the tablecloth and pulls cloth, dishes and his breakfast onto the floor. He was carried away by his genius. The young man ran away thinking Le Maitre mad.

Out of that I made *A Lesson in Acting* and sent it to Lawrence Barrett at the Windsor Hotel, New York. Mr. Barrett's letter to its

praise made Mr. Mantell raise his offer from \$300 to \$500 cash. That was before Frederic Le Maitre was produced.

But Frederic Le Maitre resembles my play as a lead quarter a gold eagle, or a white a King Lear sob.

The agitation in Philadelphia against theatre ticket speculators has resulted in the unanimous recommendation in the City Council of an ordinance to regulate the sale of tickets in that city, with the prospect that it will pass.

The ordinance directs that it shall be unlawful to sell or offer for sale any tickets or right of admission to any theatre or public entertainment in any place other than at which the entertainment is given, or at such office as shall be established in some location under the direct management of the proprietor of the entertainment. All tickets are to have the price printed thereon, and no ticket shall be sold at a higher price at any office than the price charged at the place of entertainment. The ordinance also prohibits the sale of tickets on the highways of the city and imposes a penalty of \$100 and costs.

The last provision of this proposed ordinance, of course, is directed at sidewalk speculators, and if the ordinance becomes law it would seem effectively to do away with that gentry.

Among various practical remedies against ticket speculation the making of the trade of the speculator illegal is perhaps the most direct.

"Some of the finest women I have ever known," says the Rev. L. J. Vaughan, of Eau Claire, Wis., "have been on the stage."

Father Vaughan was formerly an actor. His distaste for associations in the life entailed on an actor led him to leave the profession. "I loved the life," he says. "It is fascinating and the profession is artistic. When I say 'associations' I do not mean my associations with stage people, for they, particularly the women, are as good if not better than those in society. But the suspicion and the familiarity with which we were treated by people outside I did object to."

Here is a noble tribute to stage womanhood, and an indorsement by one who knows both what the actor's life is, and how hard it is, for reasons that do not reflect discredit on the actor himself.

BOOKS AND MAGAZINES.

DRAMATIC OPINIONS AND ESSAYS, by G. Bernard Shaw. With an introduction by James Huneker; two volumes. New York: Brentano's.

This book is composed of selections of the dramatic criticisms by Mr. Shaw which appeared in the London *Saturday Review*, beginning in January, 1896, and ending in May, 1898, a period following Shaw's hot-headed best period in the London picture galleries pursuing his vocation of art critic. Besides the dramatic criticisms there are occasional essays on more or less kindred subjects. In both criticisms and essays there is the "quintessence of Shawism," to paraphrase one of his own titles. When he wrote these articles he had not yet become famous, but he was by no means unknown in London, though, as Mr. Huneker explains in his introduction, there was some doubt as to his existence as an entity. However, his criticisms were of such a nature as to make him well known, even to subject him to the experience of being unwitted to first-nighters now and then, and his writings must have materially augmented the sale of the *Saturday Review*. The criticisms in this book cover the entire range of the drama, excluding musical plays and opera, and incidentally touch on about every other subject relating to life. To those who have enjoyed the "prefaces" to his published plays, Shaw's opinions on other people's dramas will prove equally enlightening, and to those who have felt his egotism to surpass his judgment will discover in his criticisms certain evident knowledge of matters outside his own works, together with fully as much of the egotism. He has well defined and not always popular views about actors and playwrights, and a very entertaining manner of expressing them. He says Pinero's plots remind him of a mechanical rabbit, full of wheels, and always certain to move in a certain direction when set going. The plays of Henry Arthur Jones, he says, have live rabbit plots that jump unexpectedly. He admires Jones completely. He is almost a hero-worshipper when it comes to Ibsen, and a strong defender of Shakespeare against Garrick, Colley Cibber, Augustin Daly, and Sir Henry Irving, all of whom he calls "vaudeville adapters" for their treatment of Shakespeare's plays. He worked hard at his theatrical writing, and when an accident sent him to bed in the Spring of 1898 he was glad to pen his valedictory and turn over his work to Max Beerbaum, whom he calls "the incomparable Max." Mr. Huneker's ten-page introduction really introduces the pages that are to follow, and holds out promises that are more than fulfilled. While the perusal of Mr. Huneker's introduction and Mr. Shaw's opinions may not increase the reader's critical faculty, they will afford him several hours of entertainment and a look at another side of the Shaw of many facets.

JOSEPHINE'S LOVE AFFAIR. A curtain-raiser. By J. M. Leveque, editor of "Harlequin." New Orleans.

Here is a delightful study of character, from a locale rich in character, by a writer whose gifts have been shown in divers directions. The chief figure in the story is a choleric, gouty, old, retired sea captain, proud of his family and prouder still of his will, who is outwitted in the matter of his favorite daughter's marriage, while she and those who aid her seem to fall in with his arbitrary notions. Mr. Leveque paints his figures with skill and moves them according to their conflicting purposes and dramatically.

The first number of *Snobs*, a new monthly magazine, is of considerable interest. The articles, verses and jokes are breezy and timely. Especially good is an appreciation of The Great Divide, by Richard A. Purdy.

CUES.

George L. Cox has withdrawn from the title role of *The War Correspondent*.

Maude Fulton has been engaged by W. N. Lawrence for the subterfuge role in *Matilda*, which is to open New Year's Day at the Lincoln Square Theatre.

Eula Jackson will play the slave boy Fulvius in Robinson's new play, *Crucifixus*.

Howard C. Hickman and Bessie Barricade have been engaged by D. H. Hunt for the Chicago Opera House Stock company.

Desmond Kelly, who was leading woman with Joseph Wheelock, Jr., in *Just Out of College*, has been engaged by Daniel Frohman to play the part of the Duchess in *The Spiders*. This production will have its premiere in Washington late in January.

THE STAGE IN ITALY.

Three Plays and Three Successes—Leah Klechma Falls—News of Duse—Gossip.

(Special Correspondence of The Mirror.)

Rome, Dec. 10.

Pro-digious! Three new plays, three successes!!! The first, *Phantoma*, by Bracco, was given at Naples by our Roman permanent company, in presence of the Duchess of Aosta, perhaps the most lovely of all royal princesses now living. Not only was Bracco called and recalled before the curtain at the conclusion of the performance, but, being afterward recognized walking home, the public made him an enthusiastic ovation and accompanied him to his house, cheering all the way. Pessana, a great friend of Bracco, took the leading woman's part, and the great Garavaglia took the leading man's part.

The plot consists of the jealousy of a man, Artusio, (who knows that he has not long to live), for his wife, whom he adores. He is continually troubled by the phantom of the future—that is, what will happen after his death—and by the phantom of the unknown man who will take his place when he is gone. He has really no reason for the torments which he creates for himself and which hasten his death. He dies, and then we see his widow, Julia, a prey to a cruel phantom in the form of an oath of everlasting fidelity made to her husband on his deathbed, while she loves another. Her soul is rent between these two phantoms. The husband appears in the first act only and the lover only in the second act, and yet both men fill the place as if they were ever present. They are the phantoms which finally drive the widow into a refuge for widows. There we see the poor woman struggling against these two phantoms, against her oath to her jealous husband and against the new love which is filling her heart. She dies. It is only death that can release her from the phantoms and the chain which binds her to them. It is a sad ending, but the only one which Bracco considered possible for the drama, which is almost a tragedy.

Papa Eccellenza, by Rovetta, is built on the late Bourne scandals and is a thoroughly up-to-date comedy, in three acts. A State minister, by nature a thoroughly honest man, is led by his family and friends into an ugly Bourne scandal and loses his fame as an honest man, and all his hope of political future is destroyed.

Traversa's *Mundane Charity* is an amusing satire on the ways of fashionable society when dispensing charity. The satire is so amusing that not even the grand ladies photographed in the piece could help laughing, though each could be perfectly well recognized by every one in the theatre. We see charity festivals of all kinds in preparation: bazaars, bourses, bourses, penitential etc.; all outwardly organized for the benefit of some charity, but inwardly to serve as amusement when other amusements are on the wane.

The scene of the comedy is Rome, but it might as well be in Vienna, Paris, London, New York or elsewhere. This sort of comedy brings little grist to the poor man's mill, but it serves to amuse the rich, its principal aim. Traversa, however, shows us the vanity and hypocrisy of society, and the rivalry between women and the distinction between men and women. The whole piece, in fact, is a mirror of modern society, with all its defects and even some of its few virtues.

The public thoroughly enjoyed the piece. It went into raptures at every word uttered against the aristocracy. The boxes were full of countesses, duchesses, princesses, etc., and on the stage there were as many more, their counterparts.

The conversations in front of the curtain were almost as loud and full of meaning as the conversations on the stage. Every one seemed to have something to say about the original personages portrayed on the stage, and the criticisms were not always as charitable as the "mundane charity" of the piece itself.

The Storm, a one-act piece by a lady, was received with cold politeness. There are some good scenes in it, but the plot is as old as the hills: a husband and wife jealous of each other's past.

Charlotte Corday has been given in Naples with some success, thanks to Garavaglia's Murat, in which he is superb, as he is indeed in everything he plays. I shall tell you more of it after it has been given in Rome.

Other novelties more or less successful are: After the Sin, in three acts; The Boatman's Inheritance; The Shrews; Good people, in two acts, and a Sicilian play, The Honest Wife, by Traversa. This is the story of a wife's love for another man, but who remains honest to her husband all the same. It is to be given shortly in Rome. As yet it has been seen only in Florence, where it has made a great impression, as it is expected it will do here.

Leah Klechma has proved a dead failure here, much to the delight of the Roman press, which laughs at the English public for having allowed it to be played 300 nights. It is called *Immoral* here, as also is Monsieur Beauchamp. Fancy an Italian public finding these "immoral" considering what is given here almost nightly! The play *Mantova* has been prohibited in Turin, not for immorality, but because it represents the Mantova conspiracy. It is written by a distinguished officer of the Italian army.

Duse has been playing a new play in Florence. It is *Maria Salvestri*, by Corradini. It is to be given shortly in Rome, and then I will send you full particulars. A friend in Berlin writes to me that the Berlinese public went perfectly mad over Duse during her stay there. On the last night she was called before the curtain so often that she almost dropped with fatigue. The stage manager then had the safety curtain lowered as a sign that the actress could not appear again. But the public would not be satisfied, and Duse had to reappear once more through a little door in communication with the front of the house, thus being with the public, as it were. The public became delirious at this, and covered her with flowers. Then, when there were no more flowers to throw, handkerchiefs were thrown to her. Everybody seemed to have gone mad. In fact, Duse was never in such full possession of her marvelous powers as now. Off the stage, however, where she reigns as empress, she looks very tired and weak. At times, when her nerves are unusually strung, she has a nervous crisis at the end of the play, and once she had to remain in bed for three days. This year, however, she has been a little stronger. The theatre was crammed every night she played, though the lowest places cost seven marks. During her stay in Berlin she stayed with the great Banker Mendelssohn, whose wife is Italian.

Louzougo's prize of 25,000 francs for an opera libretto has brought forward a new poet in the person of Fausto Salvatore, a Roman. Boito and Rovetta were on the jury, and they telegraphed the good news to the fortunate winner of the prize, while Louzougo invited him to Milan, where a banquet in his honor was being prepared for him. Five hundred other librettos were sent to the committee, and Salvatore's alone was chosen, which speaks well for the work. The Corn Festival is the title of the libretto, and it is composed of a prologue and two acts. It is thought that Mascagni will be chosen to put the libretto into music, as a new treaty of friendship has been signed by the famous musician and Louzougo. If so this will certainly be the very best libretto that Mascagni has hitherto had.

A Happy New Year to you all, dear readers! S. P. Q. R.

DOLLY THEOBALD COMMITTS SUICIDE.

Mrs. Howard Powers, known professionally as Dolly Theobald, on Dec. 18 committed suicide by shooting in a hotel in Columbus, O. Mrs. Howard was a member of McAdams's Flats company, which was about to open an engagement at the High Street Theatre. Mrs. Powers came from a well-known family at Lexington, Ky. Her mother and sister were burned to death in a fire in that city six years ago. It is said that her mind had become weakened by continual brooding over these deaths.

ANTOINETTE WALKER.



Photo by Gilbert, Philadelphia, Pa.

The accompanying portrait is of little Antoinette Walker, whose dainty and artistic portrayal of Jennie in *The Music Master* since its birth has caused no end of flattering comment. It is gratifying to know that the public outside of New York also have very good taste and appreciate this beautiful play, and it seems particularly the work of Miss Walker. It is understood that Miss Walker's contract with Mr. Belasco expires at the end of this season.

EMPIRE—STUDENT'S MATINEE.

The fourth performance by the students of the American Academy of Dramatic Arts was held at the Empire Theatre on Dec. 21. There was a double bill, a three-act play by Joyce Kilmer, entitled *Miss Urquhart's Choice*, and a one-act sketch by Frank E. Power called *Her Big Story*. Miss Urquhart's *Choice*, which was given for the first time in this country, had the following cast: Sir Harold Temple, Francis P. Conway; Roger, Hugh Dillman; the Vicar, Walter W. Young; a Curate, George A. Stevenson; Lord Sedgemore, Julian Richmond; Howson, Carl Ross Himmann; Pleasant Urquhart, Edna Williams; Phyllis Craven, Marion Willard; Lady Sedgemore, Alice L. Pollock; Mrs. Askew, Caroline Greenfield; Miss Robson, Mabel Frances Wright; Miss Tilley, Nancy Avril; Benson, Winifred Lowe.

The chief fault of the play is its wordiness. To shorten it to half its length would double its effectiveness. Not only does its redundancy clog the action and weary the mind, but it obscures many of the most vital points. In spite of this drawback the play at times was of considerable dramatic interest.

The action all takes place in the sitting room of Miss Urquhart's home near Burwood, England. Miss Urquhart, when a girl, had been betrayed, and a daughter had been born to her. Her brother, Sir Richard Temple, however, had hushed the matter up and sent the daughter to America. The daughter returns and Roger, Sir Harold's son, falls in love with her. Miss Urquhart recognizes her mother through a miniature she has of her, but tells her that she will not marry Roger if her mother does not acknowledge her as her daughter. Though Miss Urquhart loves Phyllis and wishes her to marry Roger, she does not dare to confess, and Phyllis leaves her. At the end, however, Phyllis returns, hearing that her mother is ill, and Miss Urquhart confesses. Roger and Phyllis are then united.

The best acting was done by Caroline Greenfield and Nancy Avril, who took the parts of two goosy-bodies. Though their's were nevertheless extremely amusing. Mabel Frances Wright, as Miss Howson, the other gossip, was also good, though Dillman was natural as Roger, but needs to learn facial repression. He has good teeth and a pleasing smile, but should learn that occasional repression lends them an added charm. Marion Wright as Phyllis was sweet and attractive, and has a pleasing voice, but did not equal her previous appearance. Edna Williams acted the part of Miss Urquhart with considerable feeling, though her facial expression at times seemed forced. Her pronunciation needs considerable improvement. Winifred Lowe as Benson did well in a small part. Alice L. Pollock as Lady Sedgemore showed considerable distinction of manner and has a most pleasing voice. In this latter respect she was much superior to the rest of the cast. Francis P. Conway as Sir Harold was earnest but lacked facial expression. Walter W. Young as the Vicar, George A. Stevenson as the Curate, Julian Richmond as Lord Sedgemore, and Carl Ross Himmann as Howson were acceptable.

Her Big Story had this cast: Senator Burton, Peretz K. Spiro; John Grey of the Echo, Walter W. Young; Molly Brownley, of the Advance, Evelyn K. Ferguson.

The action takes place in Senator Burton's rooms. Molly Brownley, a woman reporter of the Advance, has secured what she thinks is a "beat," and comes to Senator Burton to get the names of three men which will complete the story. John Grey, of the Echo, a rival newspaper, also comes for the names, and Burton, who dislikes the Advance, tells Grey that he can have the story, but refuses to give it to Miss Brownley. Miss Brownley then by a trick gets Burton out of the room and Grey into a side room. She locks Grey in and secures the names from Burton's desk. Then, despite Grey's protestations to be let out of the room, she sends in her story, and when Burton returns and lets Grey out, Miss Brownley has triumphed.

The skit is of course a most improbable farce, but is really amusing. The character of Molly Brownley is greatly overdrawn, but has just enough truth in it to be extremely amusing. Evelyn K. Ferguson played the part with remarkable vim and understanding. Walter W. Young as Grey was also good, making a most lifelike reporter. Peretz K. Spiro did all that was possible with the absurd Senator Burton. The character itself belonged to the regions of musical comedy. That a rational human being, let alone a United States Senator, ever would allow himself to be bullied is inconceivable. However, it entertained, and after all that is the criterion.

REFLECTIONS.

A daughter was born to Mr. and Mrs. J. Hooker Wright (Mary Stoddard) on Dec. 14.

Willette Kershaw has been engaged to play the leading female role in *Brown of Harvard*.

Pasqualina De Voe while in Boston entertained the members of her company at her home with an Italian dinner. Among those present were Manager Sol Schwartz and Mrs. Swartz, Roy Applegate, Louise Gilchrist, Cecelia Rosewood, and Mrs. Davidson.

Among the professional guests at the Christmas meeting of the Fielding Club Sunday night were Frederick Truesdale, Laura Nelson Hall, George Heban, Herbert Standing, Paul Dufault, Charles Sprout, Mary Merrington, Shama McManus, Edmund Breece, Madame Fuji Ko, Herbert K. Waterous, John P. Wade, Leona Watson, Louise Fogg, Evelyn Dutton Fogg, and Furry McCloskey.

A FAMOUS SCENE PAINTER.

the epoch-making work of Giacomo Torelli, Artist and Inventor.

Notwithstanding all that has been written about the romance of the stage, a rich vein in the mine of picturesqueness remains utterly unexplored. The lives and adventures of famous scene painters might well form the subject of a most engrossing book. When it comes to be written many glowing pages will doubtless be occupied by an account of the experiences and life work of Giacomo Torelli, that brilliant Italian stage artificer, who was at once scene painter and mechanist and who ranks among the few great pioneers of scenic progress.

Strangely enough, while the actor's calling some 250 years ago in every country save England was looked upon as infamous and the exponent denied Christian burial, the scene painter and mechanist labored under no such disadvantages. Owing to this happy immunity from loss of civil and religious rights, many gifted men of sound education and good family were enabled to associate themselves prominently with the well being of the theatre. Thus Giacomo Torelli, who was born in Fano in 1608, was the son of Messire Gandolfo, Chevalier Torelli, a nobleman of the city, and the grandson of Lelio Torelli, an accomplished sciolist.

We first hear of Torelli in practice of his profession at Venice precisely at the time when the rage for opera had first seized upon the musical minded inhabitants of the Queen of the Adriatic, and when opera houses sprang up like mushrooms in response to that craze. Mythological in tone, and with gods and goddesses for its protagonists, early opera dealt in marvels and magical surprises, making great drafts upon the resources and fertility of the scene painter and mechanist. Much was expected in the matter of expert scene shifting; more, indeed, than the prevailing systems than half a century in practice admitted of, and these deficiencies Torelli set himself resolutely to amend. Broadly speaking, the old methods of changing were of two kinds. The scenery was either arranged on revolving triangles, or on flats and wings working in grooves. Each system had its individual drawbacks, and both had the common disadvantage that quite a number of expert hands was required for the working. Venice in those days was a powerful maritime city, and many of the new stage appliances that came into vogue about the year 1640 were suggested by such simple naval devices as the capstan and the pulley. The oft-noted resemblance between the rigging loft of a theatre and the 'tween decks of a sailing ship is far from accidental, for Venice was the mother of modern stage mechanism.

It was while officiating at the Theatre of San Giovanni and San Paolo that Torelli first exploited a grateful device that banished to limbo all the older systems of scene shifting, and gradually made its way all over Europe, even to England. A deft arrangement of ropes and counterweights all maneuvered by a single drum enabled him to change every portion of a scene simultaneously without the dread of a hitch entailed by the employment of a number of hands. This system was long popularly known in France as the "come-and-go" or "seesaw" system, a pretty characterization of its qualities. One swift revolution of the drum to the right and the scene disappeared, leaving another in its place; reverse the movement and things were as before.

We know not exactly at what period Torelli first demonstrated the value of his brilliant invention (it was certainly a year or two before his departure for France in 1645), but judging by extant engravings of his scenic sequences he did not at first permit it on his own individual practice completely to supersede one of the old stupid stage conventions. Before public theatres arose in Italy, when dramatic representations were given only during festivals on occasional stages at the courts of the nobility, frequent changing of the entire scene had been found very irksome, and to obviate the difficulty a system had been devised of vague and indeterminate wings which stood their ground throughout the performance, and showed no inclination to emulate the actions of the constantly changing back flats. It all reads clumsy enough now, but stage illusion is a matter of convention and compromise, and to an audience that had seen nothing better, the principle of the partial change might have been satisfying. It is noteworthy that Inigo Jones, who knew better and had shown better, adopted the system of immovable wings in mounting the French pastoral of Florimond at the English court in 1635. Occasionally when two scenes of a similar nature came together Torelli allowed the one set of wings to do duty for both. So much may be inferred from the engravings of his scenic sequences, but it would be rash to argue from this basis, as Ludovic Celler and Germain Bapst have done, that the principle of the incomplete change was followed in France and Italy after the year 1645. The very fact that Torelli originated the "come and go" system negatives any such theory—but it is a fact that the two erudite French historians were evidently unaware of.

Consumed with ambition and laudably desirous of leaving some permanent memorial of his work, Torelli issued from time to time minute printed descriptions of the scenery and mechanical effects in the chief operas he mounted, and embellished his tomes with elucidatory engravings of the various tableaux. Thanks to having some definite data to work upon, one is enabled to judge of his relative position among the pioneers and to appreciate the quality of his work. Like all the early Italian scene painters, he shone at his best in architectural work, as the symmetrical system of the times gave every opportunity to the master of ordonnance. But because of this perfect balancing of the parts all his scenery had a great sameness, and must have proved wearisome. It was not until the days of Bibbina Galli that the principle of oblique raking—that principle to which modern stage art owes most of its effect—came into vogue. Moreover, Torelli had the vice of his period in gaudiness of coloration and profusion of intrinsic adornment. Despite its air of theatrical grandiosity, there was beauty and grace in his architectural scenery, but the desire was to dazzle and surprise rather than win quiet approval; and a palace was not a palace unless the pillars were all golden and the capitals incrustated with imitation jewels. Scenery of this type, over which monarchs raved, would now be relegated to the cheapest spectacle.

What with his swiftly moving scenery and other startlements, Torelli worked the excitable and superstitious Venetians up to such a pitch that finally it became noised abroad that he had dealings with the devil. To kill

such a wizard was proper work for pious sons of the Church, so one dark night a number of godly assassins lurked in waiting for the unsuspecting scene painter and set upon him with their swords. Luckily he got time to defend himself and fought to such purpose that the fearful minded braves fled for their lives, leaving him master of the situation and with no worse hurt than the loss of a few fingers. However, the injury was serious enough to a man of his calling, and not desiring a repetition of his experience he at once bade farewell to Venice. During his residence there he had published two striking memorials of his work, one in 1642 in connection with Bellerophon, a musical drama by Vianco Noli produced at the Teatro Novissimo, and the other in 1644, describing the Venere Gelosa of Bartolini, as mounted by him at the same house. In dedicating the treatise on Bellerophon to Ferdinando, Duke of Tuscany, Torelli spoke with pardonable pride of his ancestry, an appropriate reference, as his grandfather's literary reputation had been built up in Florence. The opera itself consisted of ten scenes, all illustrated in the rare book and minutely described. Of the treatise on Venere Gelosa we need say nothing beyond the fact that the illustrations yield evidence of Torelli's occasional employment of the incomplete change. Luckily for France, Torelli, on leaving Venice, went into the service of the Duke of Parma as court mechanist of the vest Teatro Farnese, that famous edifice of whose appalling decay Dickens has given us such a vivid picture. Precisely at this time Cardinal Mazarin, obsessed by a desire for theatrical relaxation and utterly weary of the ballets de cour (those French analogues of the English court masque), bethought him of introducing the Italian opera into France. Gaining the ear of Queen Anne of Austria, he persuaded her in furtherance of his project to address herself to the Duke of Parma, whose reply was to send her a troupe of performers, accompanied by Giovanni Balbi, the ballet master, and Giacomo Torelli. The first production at the French court with which the immigrants were associated was the Finta Pazza of Strozzi and Sacconi, a classical music drama with fantastic ballets of birds and other spectacular adjuncts. Produced in 1645, it had originally been performed at Venice four years earlier. Needless to say Torelli's scenery and mechanical effects proved a revelation, and marked an epoch in the annals of French mounting. Voltaire and Maynard addressed sonnets to the Cardinal sounding the praises of the new wonder worker. Evidently the court had viewed with complacency Torelli's ill-timed endeavor to flatter the national amour propre. Although Strozzi's book dealt with the classical theme of Achilles in petticoats and the departure of Ulysses to the Trojan war, Torelli had the bad taste to substitute for the scene of an ancient seaport a view of Paris as seen from the Louvre, and showing the Pont Neuf, the statue of Henri IV, and the entrance to the Place Dauphine, with the towers of Notre Dame. Anachronisms of scenery and costume were venial offences in those days, but Torelli had the good sense to repent him of his trespass, and cried mea culpa when he came to issue his printed description of the spectacle.

Despite the efforts of Mazarin, opera as a purely native product was long in emerging. Composers were sadly to seek, poets did not take kindly to the menial functions of the librettist, and singers, fearful of losing civil and religious rights, looked askance at the stage. Early in March, 1647, another Italian music-drama, Orfeo, was produced at the Palais Royal, and several times performed but not particularly well liked. Some fine scenic machinery was provided by Torelli, who was assisted in the painting of the scenery by Guillerie and Caypell, two native artists. According to the Italian tenets of the period, Orfeo approximated more closely to legitimate opera than the Finta Pazza, as, beyond the prologue in which, following a time honored custom, the praises of the King and his lady-mother were sung, nothing was intrinsic to the main action. But the taste of the court had been long vitiated by the formlessness of the royal ballets, and the aristocratic spectators failed to appreciate a type of entertainment in which everything had its logical right of existence. In their eyes the only saving grace of the opera was Torelli's striking scenic effects, and it was decided to enjoy them again in association with a new piece specially written by a French poet. The commission was given to Pierre Corneille, who chose the theme of Andromede. Only one new scene was painted, but for adapting the old adjuncts to the new tragedy Torelli was paid the sum of 1,200 livres. In adapting his theme to existent scenery and mechanical effects Corneille had a difficult task, but he set about it with gusto. He had a profound contempt, however, for the functions of librettist, looking upon music as only adapted to drown the noise of the machinery while the gods descended in their cars, and that was about all the use he permitted of it in his new play. In 1648 Andromede was ready for production, but the troubles of the Fronde created a long delay. For the time being everything Italian was in grave discredit, and Mazarin withdrew to safer climes. But Torelli elected to remain, calling himself Torelli for safety. He had many narrow escapes from assassination, but succeeded in preserving a whole skin. Meanwhile the progress of opera was in abeyance, and the court fell back upon its old pastime of the royal ballet or masque, in which the great lords and ladies took a part. At length, in 1650, Andromede was produced at the Petit Bourbon and hailed with delight. The success was again Torelli's, and Corneille, in printing his play, showered praises upon the great mechanist. But the difficulties of utilizing all the old effects in writing a new tragedy had proved insuperable, and Hodelin condemned much of the scenery, etc., as superfluous and inappropriate. Of the defects in the working, due to a lack of skilled and experienced hands, he also speaks. The last of the great productions with which Torelli's name is imperishably associated was the comédie-ballet of Les Noces de Thetis et Pelée, a production of four hours' duration, first seen at the Petit Bourbon on Jan. 26, 1654, and several times performed. As the comédie-ballet partook of the nature of an English court masque, it was partly performed on a raised stage provided with scenery and partly on the floor of the hall. Among those who took part in it, besides the French King, were the Duke of York, the Princess Royal and the Princess of Conti. The book has been attributed by French historians to Buti, but it seems not unlikely that James Howell, a cultured Englishman and sometime friend of rare Ben Jonson, had a material hand in it. Howell was then sojourning at the French court in attendance on the exiled Stuarts. Later in the year he published in London The Nuptials of Peléus and Thetis, which may possibly have been a mere transla-

tion, although one has no definite grounds for arriving at that conclusion. However, there is no need to worry over the exact authorship of an ephemeral production, particularly as all the honors fell to the scene painter. Although Torelli, for some reason not now apparent, had again resorted to the clumsy principle of the partial change, his work came in for universal praise, and he was hailed as "the Great Sorcerer." These acclamations made some compensation for the sufferings he had undergone during the Fronde, a painful experience to which he makes poignant allusion on the dedication of his illustrated description of Thetis et Pelée. It is noteworthy that the copy of this treatise preserved in the Paris Institute has elaborate colored designs of all the principal characters.

Torelli had now made a comfortable fortune, and although he had ties in France through his marriage with Madame de Sud, a lady of noble birth, he decided to spend his declining years amidst the scenes of his boyhood. In 1660 he bade farewell to France and returned to his native city of Fano, where he induced five nobles of the province to unite with him in sharing the expense of a new theatre, the Bortone. This house, designed and equipped with scenery by Torelli himself, was long noted throughout Italy both for its commodiousness and the elegance of its architecture. Meanwhile the great mechanist had been succeeded at the French court by Gaspare Vigarani of Modena, a man of powerful resources and striking abilities, but narrow minded and jealous. Owing to the fact that he arrived too late to mount the Italian opera of Serse and would make no use of Torelli's old mechanism, that production had to be performed at the Louvre in November, 1660, without any adornment whatsoever save some rich tapestry hangings. Vigarani's jealousy of his great predecessor amounted to a disease. When the theatre of the Petit Bourbon was demolished the comedians had arranged to take all their scenery and stage mechanism to their new house in the Palais Royal, but a royal order at the eleventh hour compelled them to hand everything over to Vigarani, who had begged the scenery and equipments under pretense of utilizing them in the King's theatre in the Tuileries. What he really did was to make a bonfire of the lot, so that no memorabilia of Torelli's genius should remain. But Louis XIV still retained kindly recollections of his old servant, and when intelligence reached him of the beauties of the new theatre at Fano sent to Italy to request its designer to build him one similar at Versailles. Although flattered by the compliment, Torelli was now taking his ease with dignity, and hearkened not unto the voice of the charmer. He was a childless man with no immediate kindred, and as his years drew to a close he evolved a curious scheme whereby his money was to be devoted to the perpetuation of his own memory. He bequeathed all the property he should die possessed of to the church where he should be buried, on condition that a magnificent scaffold, made and painted by his own hand, should be erected annually in the interior on the anniversary of his death. He passed away in 1678 and was laid to rest in the Church of San Pietro in Valle de' Padri Filippini of Fano. From that to this on every succeeding first of October his imposing funeral monument has been erected in the church amid the blaze of countless torches and the solemn strains of the mass. "So true is it," adds Milizia, "that vanity is the ruling passion of man."

W. J. LAWRENCE.

ERNEST SHIPMAN SEEKS FORTUNE.

Ernest Shipman is making a hurried visit to Chicago to look into the matter of the death of Daniel R. Shipman, of that city, believing that he is one of the direct heirs to the estate left by the aged millionaire. Press dispatches state that Daniel Shipman's fortune of \$1,200,000 has been left to charity, but it is believed by Ernest Shipman that there is a later will in which the estate is divided equally between charity and the next of kin, as this was the assurance given in a letter from Daniel Shipman to the mother of Ernest Shipman about a year ago.

STARS DINE AT CAFE MARTIN.

Frederick Edward McKay, dramatic critic of the Mail, gave a dinner on Dec. 16 at the Café Martin to his friends of the stage. Among those present were Alla Nazimova, Lena Cavalleri, Lillian Russell, Enrico Caruso, Mabel Taliaferro, Frederick Thompson, Melville Ellis, Anna Held, Fanchon Thompson, Cecelia Loftus, Emma Jannvier, Beatie Clayton, Fannie Ward, Georgia Caine, Louise Dresser, Coralie Blythe, Blanche Ring, Henry Miller, Sam Bernard, Peter Dalley, Lawrence Grossmith, Richard Carle, Maurice Parkes and Jules Mitchell.

NEW THEATRE IN NEW BRUNSWICK.

The Sussex Institute, Sussex, N. B., Canada, an outgrowth of the Sussex Kilde Association, formed nine months ago, has purchased a parcel of land near the Intercolonial Railway Depot, Sussex, and plan to build thereon a 600-capacity opera house and business building. The building will be of brick and stone and the funds will be contributed by a joint stock company with a capital of \$20,000 at \$10 per share. Sussex is situated half way between St. John, N. B., and Moncton, on the Intercolonial Railway.

JEREMIAH CURTIN DEAD.

Jeremiah Curtin, the translator of "Quo Vadis," died on Dec. 14 at his home in Bristol, Vt. It was said that he knew seventy languages. He was born in Milwaukee and was graduated from Harvard in 1863.

IN THE FIELD OF REPERTOIRE.

Brandon Lefferts, who has been playing character old men with the Williams Comedy company, closed at Winston-Salem, N. C., and after a short visit to friends there returned to New York.

Carroll Drew and company are playing through the Middle West with much success this season in a repertoire of high class plays and good vaudeville features. The company has not changed since it was organized at the beginning of the season.

SAID TO THE MIRROR.

T. H. WINNETT: "The Cutter Stock company is pirating The Young Wife under the title of A Wife's Sacrifice; The Moonshiner as In Sunny Tennessee; Burr Oaks as The Deserter, and The Plunger as The Midnight Match. The roster of the company includes the names of Harry Garfield, Donna Sol, W. H. Cutter, Charles H. Perry, Charles Clemens, Ray Barkson, Ed F. Silvers, Charles J. Young, L. H. Purcell, Myrtle Bigdon, Martha Owens, and Jessie Silvers. I wish to call the attention of local managers to the copyright law regarding piracy. I am author's representative of three of the four plays mentioned."

ELES.

The lodge of El Beni, Okla., produced the comic opera The Tale of Peléus Dec. 14, which was a financial success. The programme was excellent.

FOR COLLECTOR AND BIBLIOPHILE.

Notable Items in the Sale of the Famous Armand Collections.

711. Anne Paton (Lady Lennox, afterward Mrs. W. B. Portman) as Lydia. Bought by Mr. Taylor, \$1.00.
712. — Portrait as Susanna in The Marriage of Figaro. Bought by J. O. Wright and Company, \$0.50.
713. Adeline Patti. Photograph. Bought by A. B. on order, \$1.50.
714. Charles Dillan Pitt. Portrait as Charles War. Bought on order, \$1.
715. Miss Fox (English actress). Portrait as Doll Sulo. Bought on order, \$0.75.
716. Portraits. John Reed, Elizabeth O'Neill, Paul Bedford, of the Adelphi; W. M. Easton, and W. R. Blake. Bought on order, \$0.50.
717. — Holmes, Mr. Gurney, Oliver, John O'Keefe, etc. Bought by Mr. Gale, \$0.11.
718. — "Ferdita" (Belmont, Belmont, Thomas Ryder, Miss Warren, etc. Bought on order, \$0.10).
719. — Miss Adams (Miss Clifton), Henry Angelo, Madame Albert, Fanny Arden, Philip Astley and others. Bought on order, \$0.11.
720. J. Proctor (early American actor). Portrait as Jethrusway in Hick of the Woods. Bought by A. B. on order, \$0.50.
721. — Another copy, autographed by Mr. Proctor. Bought by J. O. Wright and Company, \$0.50.
722. Miss. Rachel (French tragedienne). Portrait. Bought on order, \$0.60.
723. — As Medea. Bought by A. B. on order, \$0.50.
724. — Another copy. Bought on order, \$1.
725. — Portrait. Bought on order, \$0.50.
726. Richard Russell (noted tenor). Portrait, signed in his seventy-sixth year. Bought on order by A. B. \$0.75.
727. Rare Portraits. Edward Bell (dramatist, wrote under the name of Pittsall, author of the well-known song "The Broom is on the Eye," etc. Bought by J. O. Wright and Company, \$0.10.
728. — Mlle. Piccolomini, Anna Thillon, De Regalia, and lithograph of Paganini. Bought by A. B. on order, \$0.15.
729. Marietta Ravel (famous dancer, appeared at the Park Theatre). Portrait. Bought by A. B. on order, \$1.10.
730. Martha Ray (actress; shot by Rev. J. Hackman). Portrait. Bought by J. O. Wright and Company, \$0.50.
731. Samuel Reddish. Portrait as Posthumus. Bought on order, \$0.75.
732. John Reeve (English comedian; appeared at the Park Theatre in 1820). Portrait as Ophelia, with Madame Vestris. Bought by A. B. on order, \$0.50.
733. Kate Reynolds. Portrait. Bought by A. B. on order, \$1.50.
734. Master John Richardson (the Eccentric Showman). Portrait. Bought on order, \$0.75.
735. Madame Adelaide Ristori. Portrait as Mary Stuart. Bought by A. B. on order, \$0.50.
736. — Portraits. Bought on order, \$0.25.
737. Mary Robinson ("Ferdita"). Portrait. Bought by J. O. Wright and Company, \$0.75.
738. Rosetti (famous dancer). Memorabilia. The last of the famous dancers who assisted in the famous Pas de Quatre, taking the place of Lucille Graham, one of the originals. Bought by E. G. \$1.
739. Ronaldson and Pupple. Interior view of Astley's Amphitheatre. Bought by J. O. Wright and Company, \$1.00.
740. — Bartholomew Fair, with Richardson's Show. Bought by same buyer, \$1.50.
741. — Interior view of Covent Garden Theatre. Bought by Mr. Leigh, \$1.50.
742. — Interior view of the Opera House. Bought by same buyer, \$1.50.
743. — Interior view of the Royal Circus. Bought by J. O. Wright and Company, \$1.
744. — Interior view of Sadler's Wells Theatre. Bought by J. O. Wright and Company, \$1.75.
745. — Vauxhall Gardens. Bought by J. O. Wright and Company, \$2.50.
746. Ruperta (daughter of Prince Rupert and Margaret Hughes, the actress). Portrait. Portrait of Prince Rupert, by Birelli. Bought on order, \$0.60.
747. J. Russell (English actor). Portraits. Bought by A. B. on order, \$0.50.
748. Sol Smith Russell. Portrait when with the Berger Family, Swiss bell ringers. Bought by E. G. \$0.50.
749. Tommaso Salvini. Photograph. Bought by A. B. on order, \$0.50.
750. Shakespeare. View of the Globe Theatre and Bear Garden, the old Golden Lane Theatre. Shakespeare's birthplace in 1606, seat of David Garrick at Hampton, Mary Arden's house (Shakespeare's mother). Bought by Mr. Ward, \$0.50.
751. — Shakespeare's crab tree and other views. Bought by Mr. Taylor, \$0.45.
752. — Views to illustrate the plays of Shakespeare. Bought by Mr. Ward, \$0.15.
753. — Portraits, views, etc., to illustrate Shakespeare's plays. Bought by same buyer, \$1.50.
754. — Various engraved portraits of Shakespeare, by Ashby, E. Smith, Scriven, etc. Bought by same buyer, \$0.45.
755. — Various fac-similes of Shakespearean and contemporary autographs and manuscripts, including Shakespeare, Ben Jonson, Massinger, etc.; views of places of Shakespearean interest at Stratford. Bought by same buyer, \$2.25.
756. Shakespearean Actors. Mr. Vestris as Launce, R. Burdage, Nathaniel Field, William Kempe, etc. Bought by Mr. Gale, \$0.12.
757. — G. W. Coultick, Charles Kemble and Phelps as Hamlet, Warde as Brutus, Keen as Posthumus, etc. Bought by A. B. on order, \$0.32.
758. Richard Brinsley Sheridan. Portrait. Bought by A. B. on order, \$0.55.
759. — Portraits of R. B. Sheridan, his first wife, Elizabeth, and of his second wife, "Fanny," with her child on her back. Bought on order, \$0.15.
760. L. R. Howell (American actor). Photograph. Bought by E. G. \$2.60.
761. Edward Shuter (famous English comedian). Portrait. Bought by A. B. on order, \$0.55.
762. — In character. Bought by E. G. \$1.70.
763. Sarah Siddons. Engraving as Jane Shore. Bought on order, \$1.
764. — As Desdemona, as Suphrosina, as The Tragic Muse, as Hippolyta, and as Queen Katherine. Bought on order, \$0.55.
765. — Portrait. Bought by A. B. on order, \$1.35.
766. — As Lady Randolph. Bought on order, \$1.
767. — As Isabella. Bought by J. O. Wright and Company, \$1.50.
768. — Portraits. Bought on order, \$0.22.
769. Samuel Simons. Portraits, including one as Baron Munchausen. Bought by E. G. \$0.11.
770. Edmund Simpson. Portrait by Hman. Bought by J. O. Wright and Company, \$0.75.
771. J. Simpson and Mr. Follett. Riching in the characters of Killdeer and Mason in The Round Tower, or, The Chieftains of Ireland. Extremely rare. Mr. Simpson was known as "Irish" Simpson, and appeared at the John Street Theatre, New York, in 1797. Bought by E. G. \$1.25.
772. Mr. Smith (English actor). Portrait. Bought on order, \$0.75.
773. — Edward A. Sothern. Portraits as David Garrick, Lord Dunsinore, and Brother Sam. Bought by A. B. on order, \$1.25.
774. Catherine Stephens (Countess of Essex, distinguished vocalist). Portrait as Susanna in The Marriage of Figaro. Bought by E. G. \$2.
775. — Portrait as Diana Vernon. Bought on order, \$0.35.
776. Marie Taglioni (famous danseuse, appeared at the Park Theatre). Portrait. Bought by Mr. Leigh, \$0.50.
777. — Lithograph as La Bayadere. Bought by E. G. \$0.40.
778. — Lithograph as La Nélade. Bought by E. G. \$0.55.
779. — Lithograph in costume. Bought by J. O. Wright and Company, \$0.45.
780. — The celebrated Pas de Quatre, composed by Jules Perrot, as danced at Her Majesty's Theatre, July 12, 1845, by the four greatest danseuses, Taglioni, Gisl, Carlini, and Lucile Graham. Colored lithograph. The greatest event in the history of the ballet. Gisl was whirled over from Paris in time to rehearse and appear by specially chartered boats and trains; Taglioni made her first reappearance after a year's absence. At the last moment an unexpected difficulty arose. While the other three danseuses were willing to give the place of honor to Taglioni, no one of them was willing to take the last place, until the manager by a happy thought said, "Let the oldest go first," and the dances were as unwilling to take the coveted place as they had before been eager to claim it. Bought by A. B. on order, \$15.
781. This is a remarkably rare litho.
782. Theatre Royal, Drury Lane. Interior view before destroyed by fire in 1800; another interior view as it appeared in 1775. Bought by Mr. Leigh, \$0.15.
783. Charlotte Thompson. Portrait as Jane Eyre. Bought by E. G. \$0.35.
784. Mr. Tubby. Portrait as Peter Pastoral. Bought by Mr. Leigh, \$0.30.
785. Maria Tree (English actress). Portrait as Maud Marian; as Rosina. Bought by Mr. Ward, \$0.40.
786. Armand and Miss Vestris. Portraits. Bought by Mr. Foley, \$0.55.
787. J. R. Vioti (leader of the Opera House orchestra in London). Portrait. Bought by J. O. Wright and Company, \$0.50.
788. Thomas Walker (early English actor and dramatist). Portrait as Captain Macheath, the first who performed that character in The Beggar's Opera. Bought by E. G. \$2.
789. J. W. Wallack. Events of the life of Hamorai, the Italian bandit. Bought by E. G. \$1.25.

ALFRED HUCK.

CAMPBELL'S SERENADERS.

A Reminiscence of the Palmy Days of Minstrelsy by Charles H. Day.

THE minstrelsy was transplanted from the circus to the stage in 1843 by Dan Emmet, author of "Dixie's Land," violin; Dick Pelham, tambourine; Billy Whitlock, banjo, and Frank Brower, bones. By 1844 the new entertainment had become an established and popular amusement, Charley White opening White's Melodion in the Bowery, New York, where he remained eleven years. The craze was also spread in England through the visit of its originators and immediate imitators.



John Campbell.

One of the earliest organizations of pretension was formed by John Campbell, proprietor of a hotel on the corner of the Bowery and Bayard Street, New York. The "Original Campbell's Serenaders," or minstrels (as they made use of both titles) first included Jerry Bryant, William B. Donaldson, John Bea, James Carter, Harry Mestayer, and David Raymond. Bea in after years became a judge at Patterson; N. J. William B. Donaldson, the author of many popular songs, became mixed up in the slave trade just at the beginning of the Civil War, and was captured, but was permitted to escape punishment for a crime rated as piracy. He afterward kept a hotel at Poughkeepsie, N. Y. Jerry Bryant and his brothers, Dan and Neil, were for many years at the head of Bryant's Minstrels in New York. The original Campbell must have been a man of sagacity in management; his little minstrel band prospered amazingly and brought out a host of imitators until the country swarmed with Campbell companies, some of which he brought to book by legal proceedings.

Most of the minstrel advertisers of the early days were graduates from the advance of the circus, and they fully understood the art of advertising their attractions. Several of them were circus press agents or "writers," as they were known to the sawdust fraternity, and knew how to secure the use of the reading columns of the newspapers. Their favorite method of impressing the people was in the form of commendatory communications coming from correspondents who had witnessed the performance and vouched for its entertaining worth in ingenious phrases, in some instances bending the artful article with this attention catching cut:



or that representing the "concert," or Part I, afterwards came to be known as the "First Part."

Campbell's Serenaders appeared at Masonic Temple, New Haven, Conn., Feb. 7, 1848, in the following programme:

CAMPBELL'S MINSTRELS



POSITIVELY THE LAST! CAMPBELL'S SERENADERS.

AT THE THEATRE, MONDAY EVENING, FEB. 7.

PROGRAMME—PART I.
Overture—From "Hornet House".....Full band
"Hoe On! Hoe On," parody on "Blow On,".....Company
Blue Tail Fay.....Mr. Raymond
"I See Her at the Window".....Mr. Carter
"Where, Oh Where, is the Spot We Was Born On?".....Company
"Dearest Mae".....Mr. Raymond
"Mary Anne".....Mr. Raymond
"Louisiana Belle".....Mr. Bryant
"Stop That Knocking".....Mr. Raymond

PART II.
Modley Overture.....Full band
"A Life by the Galley Fire".....Mr. Raymond
"Rose of Alabama".....Mr. Raymond
"Who's That Knocking at the Door?".....J. P. Carter

"Old Bull and Dan Tucker".....Mr. Mestayer
"Black Eyed Susanna".....Mr. West
"Get Up in de Morning".....Mr. Carter
"Bless Dat Luby Yellow Gal".....Mr. Raymond
Statue Dance.....Luke West and J. Bryant

PART III.
Violin Solo.....Mr. Mestayer
Duet—Bones and Violin.....Mestayer and Bryant
Army and Navy Dance.....Mr. West
"Gal With the Blue Dress On".....Mr. Mestayer
Banjo Solo.....J. P. Carter
To conclude with "Lucy Long" and "New Burlesque Polka," West and Bryant.

Admission, 25 cents; children half price. Doors open at 6 o'clock. Concert to commence at 7.30.

Appropriate seats will be reserved for the accommodation of ladies and gentlemen.

Several minstrel performers adopted the name of Campbell, as did S. C. Campbell, of subsequent English opera fame. His real name was Conn and he came from New Haven.

Early in the '60's M. C. Campbell presented Campbell's Minstrels at 199 and 201 Bowery, New York, in the place of amusement made famous as Tony Pastor's Opera House, during the many years' occupancy of that popular manager. "Mick" Campbell was a vocalist and interlocutor, and off the stage his speech was marked with a painful hesitancy, but once before the footlights he talked without stuttering and sang like a bird.

The advertisement of M. C. Campbell's Minstrels, represented in facsimile, was printed upon

orange colored paper in imitation, upon the reverse, of the postal currency of the 25-cent denomination issued by the Government and in circulation at the time. The face presents the manager's features.



CHAS. H. DAY.

STAGE MANAGEMENT IN VAUDEVILLE.

THE stage manager of the average first-class vaudeville house has many things to contend with, and his position is not a bed of roses by any means. He is the buffer between the manager and the performer, and it is a happy week that passes without some happening that jars his nerves and brings on that tingling at the roots of the hair that causes the silver threads to show among the gold long before they should appear.

The stage manager has to be a disciplinarian as well as a "jollier." He can by the proper use of diplomacy make inferior performers feel that they are not entirely out of the running, and so give a performance that will be more pleasing than it would be if they were jumped upon and made to feel constantly that they are in the "shine" class.

Monday morning is always a very trying time for the stage manager. One by one the performers approach him with grievances about their position on the bill, the location of their dressing rooms and a hundred and one other trifles that would try the patience of Job. One will complain of the inefficiency of the leader, who is supposed to have a memory for innumerable cues that are not noted in the music; another will make a long argument about a song that has already been rehearsed by another player in the same bill, claiming prior rights to the ditty, and a third will insist that he cannot possibly "make good" unless he is on at 3 in the afternoon and 9 at night. And so it goes on. The wise stage manager says little on these occasions, as he needs all of his temper and every bit of his nerve to see that the first performance is run off smoothly and with proper dispatch. When the rehearsal is over and the performers have dispersed for lunch he sits down and involuntarily puts on a worried look that never leaves his face until the final curtain has fallen on the afternoon performance, when he begins to breathe easily and naturally again.

During the week, however, he has to listen to many stories and excuses. If an act happens to be a "frost," the performer is always ready with explanations. I have had them tell me such things as "You know we've been abroad so long that we've gotten out of touch with American audiences," to which I would naively reply, "Well, you're in New York now, and you'll have to forget that such a place as Europe ever existed."

When I was a stage manager I would sometimes have occasion to request a performer to make a next on the side of the stage opposite to that on which he was accustomed to make his final bow, and the force of habit would make him forget my instructions entirely. I have had to force performers to recross the stage just as they were getting ready to exit on the side to which they had danced or run for twenty years. I have generally found in my experience that the more talent a performer has the less trouble he makes for the stage manager. Those less gifted are sore on the world, and make the ear of the stage manager tired with references to hits they have made as headlines on some obscure circuit of which he has never even dreamed.

It may surprise some people to know that a vaudeville stage manager sometimes has to act as prompter for performers who get "stuck" in their lines in an act that they have been doing for fifteen or twenty years. On many occasions I have seen an actor stand with an appealing look in his eyes trying to remember a gag or a line that he has delivered thousands of times before, but which will not come to him at the moment. The stage manager of several years' experience, having seen the act over and over again, throws the desperate performer the necessary few words that enable him to continue and bring his act to a successful conclusion.

The most trying experience I ever had as a stage manager was on one occasion when something happened to the lighting system of the house at which I was employed. The lights went out in the middle of an act, and I stage whispered to the monologist who was on to keep at his work and do everything possible to keep the audience in their seats. He was a Scotchman and went at his task bravely, while I hustled for candles. In a few minutes I had secured a dozen old bottles and as many candles, and while the monologist was talking away I went out and placed the improvised footlights in position. It was a weird scene, but we managed to finish the performance without the slightest symptom of a panic.

Many performers seem to set great store by the billing in front of the theatre, and I have had to listen to many a wall on that account. My advice to players in this matter is to pay more attention to their stage performance and less to the billboards. If they "make good" on the stage they will be taken care of in due time in the matter of billing. It is an actual fact that seven out of ten of the people who patronize vaudeville theatres do not even glance at the billboards. They get into the habit of going to a certain theatre and depend on the management to give them a good entertainment. After the performance I doubt if five out of ten in the house can tell the names of the performers, aside from the big stars, of course, who have given them the most pleasure during the evening. So, until a performer has achieved the fame that warrants headline honors it behooves him to attend strictly to the matter of trying to entertain the public. The road to the top of the billboard is hard and rough, and the summit, where the large letters and the red ink are used, can be reached only through merit and an ability to "deliver the goods." In a few cases headline honors have been secured by people who have more notoriety than talent, but they do not last long, and the space at the top of the bill and the top of the salary list is always open to

the man or woman who has the talent, courage and originality to deserve it.

AN EX-STAGE-MANAGER.

OLD DRAMA IN PHILADELPHIA.

THE following citation from the poetical section of *The Gentleman's Magazine* of July, 1754, will form an agreeable supplement to the scanty details already garnered by Col. T. Arleston Brown and others regarding the history of the early drama in America:

"On Monday the 15th of April a Company of Comedians from London opened a new Theatre in Philadelphia, on which occasion the following Prologue and Epilogue were spoken by Mr. Rigby & Mrs. Hallam.

PROLOGUE.

To this new world, from fam'd Britannia's shore,
Thro' boisterous seas, where foaming billows roar,
The muse, who Britons charm'd for many an age,
Now sends her servants forth to tread the stage:
Britain's own race, tho' far remov'd, to show
Patterns of ev'ry virtue they should know.
For gloomy minds thro' ignorance may rail;
Yet bold examples strike where languid precepts fail.

The world's a stage, where mankind act their parts.
The stage a world to show their various arts;
Whilst the soul touch'd by nature's tend'ring laws,
Has all her passions rous'd in virtue's cause.

Reason we hear & coolly may approve;
But all's inactive till the passions move.
Such is the human soul, so weak, so frail;
Reason's her chart, but Passion is the gale.
Then raise these gales to wait fair virtue o'er
The sea of life, while Reason points the shore.
But ah! Let reason mark the course along.
Lest Passion list'ning to some siren's song,
Rush on the rocks of vice, where all are lost,
And ship-wreck'd virtue renders up the ghost.
Too oft, we own, the stage with dang'rous art,
In wanton scenes has play'd the siren's part.
Yet if the muse, unfaithful to her trust,
Has sometimes stray'd from what was pure & just,

Has she not oft, with awful virtuous rage,
Struck home at vice—a nobly trod the stage?
Made tyrants weep, the conscious murderer stand,
And drop the dagger from his trembling hand?
Then as you treat a favorite fair's mistake,
Pray spare her follies for her virtue's sake.
And whilst her chastest scenes are made appear,
(For none but such will find admittance here)
The Muses' friends, we hope, will join the cause,
And crown our best endeavours with applause.

EPILOGUE.

Much has been said in this reforming age,
To damn in gross the business of the stage.
Some, for this end, in terms not quite so civil,
Have giv'n both plays & players to the devil.
With red hot seal, in dreadful pomp they come,
And bring their flaming tenets warm from Rome;

Fathers & councils, hermits from their cell,
Are brought to prove this is the road to hell.
To me, who am, I own, but a weak woman,
This way to reformation seems uncommon.
If these authorities are good, we hope
To gain a full indulgence from the Pope;
We too will fly to holy mother church,
And leave these sage reformers in the lurch.
But to be serious—Now let's try the cause,
By truth & reason's most impartial laws.
The play just finish'd, prejudice apart,
Let honest nature speak—How feels the heart.
Did it not throb? Then tell it to our foes,
To mourn the parent, friend & husband's woes.
Whilst at the cause of all a noble indignation rose;

If then the soul in virtue's cause we move,
Why should the friends of virtue disapprove?
We trust they do not, by this splendid sight
Of sparkling eyes that grace our scenes to-night.
Then smile, ye fair, propitious on the cause,
And ev'ry gen'rous heart shall best applause.

THE OLD TIME MUSIC HALL.

TO look at the magnificent temples in London and other English cities devoted to high-class variety entertainments one would hardly imagine that forty years ago this form of amusement was conducted on the crudest possible lines. In the old days a rough platform was constructed at one end of the hall, upon which the performers stood and did their level best to "make good" with the roysterers who sat at the tables, drinking ale from pewter mugs. There were no programmes, a chairman or announcer being used instead of a printed list. The chairman was a dignified person, usually with silky whiskers, who in the most pompous manner and with many hems and haws introduced the various entertainers with a few expressions full of the warmest praise for the talents they were supposed to possess. The chairman held a mallet in his hand, with which he rapped for order when he was about to speak himself, but which he seldom used for the benefit of the entertainers, who were supposed to be clever enough to hold their audiences. Besides, the chairman was usually too busy accepting invitations to partake of the hospitality of his neighbors, as in those days it was considered a great honor if the chairman condescended to allow a visitor to buy a drink for him.

At that time the performer seldom used any make-up, and he stood or fell on his own merits. If he had a song with a good lilting chorus the crowd would join in with zest. Usually the words were fitted to some well-known air, so that the choristers did not have to bother learning new tunes. The chorus was usually made up of nonsensical words, such as "Tra-la-la," "Diddle-diddle-dee," etc., and the way in which the walls of the smoke-filled rooms used to ring with the refrain was a caution. Everybody sang, whether he had a voice or not, and many a chap too deep in his cups to keep up with the rest would trail along a few bars behind and finish up all alone, to the great amusement of his less mellow companions.

Comic songs were most popular, but a singer with an exceptionally good voice could venture to sing a touching ballad without being mobbed, and if he was extremely clever there would not be a dry eye or a dry throat in the room when he had finished.

One of the great favorites of those "palmy" days was a singer named George Vance, who was the first to introduce the "howling swell" to the music halls. Vance used to strut about the stage, dropping silk handkerchiefs occasionally, to show that money was no object. These were gathered up later by a boy, and as there was no curtain the collection of the "props" was always the

cause of hearty laughter. There is many an old man in England to-day who will stoutly maintain that the variety stage was at its best twenty years ago, and that the present-day entertainments, with all their glitter and blareney, are not to be compared with those of olden days, when a man was free to rely upon the top of his head, and could lead a chorus without fear of being laughed at or ejected by a uniformed attendant.

IMMORALITIES OF THE STAGE.

COLLEY CUBBER includes in his book a lengthy discussion of the morality of dramatic literature and the justice of the censorship that was imposed upon it. For a man so personally interested in the affairs he discusses it must be admitted that he speaks with admirable justice and moderation even of his enemies.

"I have a word or two more to say concerning the immoralities of the stage. Our theatrical writers were not only accused of immorality but profaneness, many flagrant instances of which were collected and published by a non-juring clergyman, Jeremy Collier, in his 'View of the Stage,' about the year 1697. However just his charge against the authors that then wrote for it might be, I cannot but think his sentence against the stage itself is unequal. Reformation he thinks too mild a treatment for it, and is therefore for laying his axe to the root of it. If this were to be a rule of judgment for offenses of the same nature, what might become of the pulpit, where many a seditious and corrupted teacher has been known to cover the most pernicious doctrines with the masque of religion? This puts me in mind of what the noted Jo. Hains, the comedian, a fellow of wicked wit, said upon this occasion, who, being asked what could transport Mr. Collier into so blind a zeal for a general suppression of the stage, when only some particular authors had abused it? Whereas the stage, he could not but know, was generally allowed, when rightly conducted, to be a delightful method of mending our morals? 'For that reason,' replied Hains, 'Collier is by profession a moral-mender himself, and two of a trade, you know, can never agree.'

"Nevertheless, Mr. Collier's book was upon the whole thought so laudable a work that King William, soon after it was published, granted him a *sotte protegee* when he stood answerable to the law for his having absolved two criminals just before they were executed for high treason. And it must be farther granted that his calling our dramatic writers to this strict account had a wholesome effect upon those who write after this time. They were now a great deal more upon their guard, indecencies were no longer writ, and by degrees the fair sex came again to fill the boxes on the first day of a new comedy without fear or censure."

IN AFTER DAYS.

In after days, as we look back,
And sadly, sadly cogitate,
We marvel at the woeeful lack
Of "hits" we should have made to date.

Alas, alas! if only we
Could tread again those dreaming ways,
And have for luck—or charity—
The keen reproof of After Days.

OSWALD A. COURT.

CURRENT AMUSEMENTS.

Week ending December 29.

ACADEMY OF MUSIC—Wright Lozier in The Shepherd King—4th week—25 to 33 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Cowboy Girl.
ASTOR—The Daughters of Men—6th week—42 to 50 times.
BELASCO—The Rose of the Rancho—5th week—30 to 37 times.
BIJOU—Henry de Vries in The Double Life—1st week—1 to 3 times.
BROADWAY—Anna Held in The Parisian Model—5th week—29 to 36 times.
CARNEGIE HALL—Musical Recitals.
CASINO—The Blue Moon—5th week—50 to 67 times.
CIRCLE—Wine, Women and Song—4th week.
COLONIAL—Vaudeville.
CRITERION—Battle Williams in The Little Cherub—21st week—152 to 190 times.
DALY'S—The Belle of Mayfair—4th week—25 to 33 times.
DEWEY—Bully and Wood's Show.
EMPIRE—Maude Adams in Peter Pan—247 times, plus 1st week—1 to 9 times.
FOURTEENTH STREET—A Man's Broken Promise.
GARDEN—Commencing Dec. 25—The Student King—1st week—1 to 7 times.
GARRETT—William Gillette in Charlie—11th week—72 to 79 times.
GOTHAN—Brigadier Burlesques.
GRAND OPERA HOUSE—Marie Caselli in Marrying Mary—43 times, plus 1 to 9 times.
HACKETT—Rose Stahl in The Chorus Lady—46 times, plus 11th week—68 to 91 times.
HURDIS—AND SEAMON'S MUSIC HALL—City Sports Burlesques.
HARLEM OPERA HOUSE—Vaudeville.
HERALD SQUARE—About Town—17th week—131 to 138 times; The Great Decide—7th week—66 to 73 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—5th week.
HUDSON—The Hypocrites—18th week—125 to 142 times.
IRVING PLACE—Die von Hochmuth—3d week—12 to 14 times; Wie Man Maenner Fesselt—3 times; 4 acts. Schneewitchen; 2 acts. Don Quixote.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH ST.—Our Cinderella.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—14th week—165 to 183 times.
LIBERTY—Eleanor Robson in The Girl Who Has Everything—4th week—21 to 28 times.
LINCOLN SQUARE—Henry E. Day in The Man on the Box—17th times, plus 2d week—9 to 17 times.
LONDON—Imperial Burlesques.
LYCEUM—The Lion and the Mouse—54th week—402 to 471 times.
LYRIC—Mrs. Fisher in The New York Idea—6th week—37 to 44 times.
MADISON SQUARE—The Three of Us—11th week—80 to 88 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—Henry Woodruff, in Brown of Harvard—125 times, plus 1st week—1 to 9 times.
MANHATTAN—Wilton Lackaye in The Law and the Lady—24 week—5 to 12 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera Co. in repertoire—4th week.
METROPOLIS—Rufus Rastus.
METROPOLITAN OPERA HOUSE—Courtied Grand Opera Co. in repertoire—5th week.
MINER'S BOWERY—Thoroughbred Burlesques.
MINER'S EIGHTH AVENUE—Washington Society Girls.
MURRAY HILL—Night Owls Burlesques.
NEW AMSTERDAM—Richard Carle in The Spring Chickens—66 times, plus 2d week—17 to 25 times.
NEW STAR—How Harris Are Broken.
NEW YORK—Doctordale's Minstrels—2d week.
PASTOR'S—Vaudeville.
PRINCE'S—Margaret Anglin and Henry Miller in The Great Divide—12th week—95 to 102 times; mate—Hume, Alla Nantoma in Hilda Gable—22 1/2 times.
SAVOY—The Man of the Hour—4th week—24 to 32 times.
THALIA—Chatterbox Charlie.
THIRD AVENUE—White Prince Burles.
VICTORIA—Vaudeville.
WALLACK'S—Sam Bernart in The Rich Mr. Haggo—holmer—10th week—74 to 82 times.
WEBER'S—Closed.
WEST END—Under Southern Skies.
YORKVILLE—Barkers and Bakers.

"THE MUSICAL ACT."

Y. H. H. was always musical,
 Since first he learned to creep;
 At four he played the Jew's-harp
 And folks couldn't get no sleep.

He played it in the night time,
 He was such a cunning boy;
 And at eight he played the organ,
 And it brought his mother joy.

All the neighbors vowed that William
 Was a genius, don't yer know;
 He wuz better than a circus,
 Or a travelin' minstrel show.

On the farm when Bill was milkin'
 "Spotted Bess," his favorite cow,
 He'd get music from the milk pail—
 How'd he do it? Don't know how.

All I know is he could do it,
 He'd get music from a rake,
 Out of tin cans, hammers, papers,
 Anything that man kin make.

Genius counts, I want to tell yer,
 So when Bill left Pardeville
 He went up to New York city,
 And they say that he's there still.

Did he make a reputation?
 Ask his folks, they ought to know.
 Wrote his dad a lovin' letter
 Sayin' how he's with a show.

You kin judge folks like his music,
 For I've heard his daddy say
 That he's playin' down at "Huber's,"
 Make him play ten times a day.

CHARLES HORWITZ.

CONCERNING VAUDEVILLE ORGANIZATION.

IN these days of agitation and agitators, prompted in some cases by a desire to see the fun, and in others by an honest but visionary faith in the benefits of organization, it would be well to give the matter thoughtful analysis.

Organization, as applied to vaudeville, is not only necessary but inevitable. Not vague, half-hearted associations, afraid almost of their own existence, bathing their utterances in a mist of indefinite words, and reiterating their peaceful intentions, but a positive, definite body of the representative artists of the world, safely and sanely ruled, who stand for something and whose policy will be potent and far-reaching.

Before this body can come into existence, either newly or by evolution from the societies now in existence, it will be necessary for the mass of vaudevillians to go through an educational period on the subject that will dispose of some present widespread fallacies.

In the first place, private habits and customs, eating, drinking, walk and speech are not subjects of government and are not within the legislative domain of any society. The remedy for these lies in education and example.

The social question is also secondary, and essentially so. You cannot make men of opposite taste and temperament more congenial because of a similar badge or button. They can only unite commonly on common interests. The only interest they have in common is their profession, and only such matters as are of general concern to all vaudeville performers, and not to a few of them, can form a universal bond.

While accidents, sick, death, and other charitable benefits are very well in their way, they can scarcely of themselves justify organization, as the same amount of money will bring far better and safer returns from a professional, established insurance company.

To argue out in open lodge the million varied details of vaudeville business is also tiresome and useless. It is taking the tree leaf by leaf instead of striking at once at the trunk.

The sooner the vaudeville performer rids himself of the visionary idea that organization will ever get him one lot more of money, place, sitting or continuous work, than he could get without organization, the better for him. There is no royal road to success through organization. There is no royal road to anywhere worth going to, and the merit of the "goods," the eternal law of supply and demand, must ever govern the vaudeville market.

The present discourses of any intention to call strikes or institute boycotts, so persistently printed by the present organizations, are all unnecessary. Organization needs no apology and no defense. The present trouble with the vaudeville business is its lack of responsibility. Contracts are made and broken under the slightest pretext.

"Blanket contracts" corner acts for indefinite periods, only to be calmly repudiated when it is too late to book elsewhere. People are sent to the remotest parts of the map, on contracts which grossly misrepresent. The majority of performers do not complain for fear of future "blacklisting." Those who do object are condemned as agitators by manager and performer alike.

This unstable condition is the natural result of the rapid, well-nigh unprecedented growth of vaudeville throughout the world. It has come so fast that it has been impossible to handle the business with the system and solidity with which older institutions are conducted. This looseness has allowed a large irresponsible element to enter. This element is deliberately opposed to proper and effective organization. The manager who wishes to retain the power to close acts at will, and the performer who will break faith because a rival manager offers him more time or money, alike dread the coming of an organization which shall proclaim from the mountain-tops the clean-cut proposition that contracts must be kept.

This is the one solution. This the one legitimate end and aim for which an organization can exist. The protection of original material, benefits, charity, loans, sociability, may all exist as important but none the less secondary considerations, but the placing of the entire institution of vaudeville upon a plane of absolute responsibility must be the highest aim of organization.

The making of the contract must remain an individual matter between the two contracting parties. To have an order interfere in this would place the performer in the position of serving two masters, and the manager in the position of engaging two servants. But the contract, once made, must be kept. The New York agent who sends acts to the wilds of the West or South on a contract calling for seventeen weeks is not released from responsibility

On this page of THE MIRROR will be seen a reproduction of a frame of pictures of Tony Pastor that has been hanging in the lobby of his theatre for several years. Mr. Pastor in his long and varied career has appeared in many characters, and these portraits show him in several of his repertory in the strenuous days, when frequent changes were an absolute necessity for the holding of public attention. The first picture shows Mr. Pastor as he appeared when singing the song, "I'm a Young Man from the Country."

because on arrival the act is informed by some local manager that he has only six weeks to offer; that "Blotsville puts in stock next" and that "Blittsville will not be ready to open," etc. The organization will on notification provide the deceived artists with the best legal protection available; the United States courts will be used to fight out the case to the last court of appeal. If the agent is not responsible, the manager is. With the funds of an earnest organization behind the fight, responsibility will be found, and the irresponsible agent and circuit put out of business, whereas the unpaid artist would be left to walk or starve.

There will be no need of strikes. The courts of the land will decide each case. There will be no need of the fear of blacklisting. The order as a whole will fight each case, whether the wronged member wishes it or not. There will be no fear of irresponsible performers. They cannot belong.

But this cannot be accomplished without the cost of added responsibilities to the performer; for an equitable contract can exist only between equally responsible contracting parties, and as performers, with all due respect to individuals, are not responsible as a class, the organization must be morally, legally and financially responsible for its members.

Plans, dreams and oratory mean nothing.

TONY PASTOR IN HIS MORE ACTIVE DAYS.

The other pictures, in consecutive order, are as "Equestrian Clown" in the songs, "Monitor and Merrimac," "Variety," "Langdon's Ball"; as a "Stage Clown" in a "Dutch Cong"; again as an "Equestrian Clown" in the songs, "When the Crusel War Is Over," "Billy Barlow, Esq.," "Black Yer Boots," and as the "Workhouse Boy." These portraits were made in 1904, some years before Mr. Pastor adopted the famous dress suit and crush hat that were his trade-mark until a few years ago, when he discontinued his regular public appearances. The picture in the center shows Mr. Pastor in his prime. Even to-day he has a jaunty appearance, and "age cannot wither nor custom stale" his interest in the variety branch of the profession, of which he is the acknowledged dean. There are many persons who remember Mr. Pastor's traveling organizations, which in years gone by were famous.

The pictures from which the plate was made were presented to Mr. Pastor by James McIntyre, of McIntyre and Heath.

The contract is a definite something, and nothing that is not embodied in the contract can properly become a subject of dispute. Things outside of the contract may indeed become subjects of discussion, of education, with a view to embodying them in future contracts, as new needs arise. But the contract should cover everything, and when an organization puts the contract upon this inviolate basis and compels its enforcement by both parties at all times and places, and under all circumstances within human control, then will it have accomplished its greatest object.

A FAMOUS COMEDIAN'S RELICS.

THE recent sale of the relics of J. L. Toole, the famous English comedian, brought a crowded audience to Robinson and Fletcher's rooms in London. Among those present were Sir Squire Bancroft, Fred Terry, Weeden Grossmith and Lionel Brough. The plate and jewelry of the late comedian, including presents from the King and Sir Henry Irving, brought large prices.

The most notable item was a gold Albert chain, pendant locket, sovereign purse containing £1 10s. in coin, and match box, worn by Sir Henry Irving at the time of his death and presented to Mr. Toole by H. B. and Laurence Irving in

February. This, after some spirited bidding, was secured by the auctioneer on commission for £27 5s., though its intrinsic value did not exceed £20.

A gold snuff box, presented by Sir Henry Irving to Mr. Toole in 1860, with their combined monograms in brilliants, fetched £41; a small gold neck chain, also a present from Sir Henry, made £25, being secured by Fred Terry; and a flat gold locket, containing a lock of the late Sir Henry Irving's hair, went for £33 12s.

The scarfpin presented to Mr. Toole by the King, consisting of an Algerian onyx set round with small brilliants, was acquired by Mr. Toole's nephew for £5, and a single stone brilliant ring presented to Mr. Toole by the Hon. H. Escombe, Premier of Natal, in 1867, realized £27 6s.

ENGAGEMENTS.

Bobby Harris and William F. Nugent for the Twirley-Whirley company.

William O'Day, for the No. 2 company of The Girl from the Golden West.

Lottie Salisbury has been engaged by the Baldwin-Melville Stock company at Atlanta, Ga. Charles B. Hawkins, by Daniel Frohman, for The Spoilers.

Spencer Walker, with The Midnight Flyer (Western).



THIS WEEK'S ATTRACTIONS.

Factor's.

Bailey and Austin, Levinsky and his Clock Model, by Charles Horwitz, presented by Tom Ward, Grace de Mar and company; Lillian Tyce, Zinnel and Bontelle, Leon and Adeline, Two Japs, Norton and Russell, Myer and Mason, Lawson Sisters, the Great Harringtons, Fred W. Dunworth, and Harry Burns.

Keith and Proctor's Union Square.

Military Octette and the Girl with the Baton, George Evans (third week), Robert Carter and company, Aurie Dagwell, Four Harveys, Quilian and Mack, Bellelaire Brothers, Mooney and Holbein, La Belle Trio, and Neesen, Hunter and Neesen.

Keith and Proctor's Twenty-third Street.

Katie Barry, Christmas on the Island, Frank Cotton and his donkeys, Gerlie Reynolds and her Twirly-Whirly Girls, Leona Thurber and her "Pickers," Manning's Entertainers, Snyder and Buckley, Bartholdi's Birds, and Alexis and Schall.

Keith and Proctor's Fifth Avenue.

Eight English Summer Girls, John T. Kelly and company, Ned Wayburn's The Futurity Winner, Bessie Wynn, Nora Hayes, Louis Simon, Grace Gardner and company, Kitamura Japa, Mr. and Mrs. Allison, and Adams and Mack.

Keith and Proctor's Fifty-eighth Street.

The Flinnys, Wormwood's dogs and monkeys, Fred Ray and company, Bert Howard and Leona Bland, Mouliere Sisters, the Gema, Hawthorne and Burt, Irving Jones and Sharp Brothers.

Keith and Proctor's Opera House.

Arnold Daly and company, Grace Van Studdford, Cliffe Bernz's Circus, Bob and George Quigley, Lew Hawkins, Monroe, Mack and Lawrence, Welch, Mealy and Montrose, and Three Le Maine Brothers.

Hammerstein's Victoria.

"That" Quartette, Smith and Campbell, Charlie Vance, Steede Pantomime company, Felix Barry and Barry, Three of a Kind (English comedy act), Wm. R. Rogers, Farrell-Taylor Trio, and Mlle. Chester and her statue dog.

Alhambra.

Charles Warner, Elise Fay, Paul Spadoni, Coram, George Thatcher and Charles M. Ernest, Macart's animals, and others.

Colonial.

Willie Edouin, Herrmann the Great, the Sunny South, Schlanoff's Hungarian Boys' Band, Matt Keefe and Tony Pearl, Carlin and Otto, Keno, Welch and Melrose, and Jacob's dogs.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Marceline, Patty-Frank Troupe, the Curzon Sisters, Powers' Elephants and others.

LAST WEEK'S BILLS.

COLONIAL.—Benjamin Chapin made his vaudeville debut under the direction of Lasky, Rolfe and Company, in a one-act play called At the White House, which is a condensed version of Lincoln, the piece in which Mr. Chapin appeared at the Liberty Theatre last season. Mr. Chapin's impersonation of Lincoln is a carefully studied bit of work, and in his make-up he bears a striking resemblance to the best portraits of the late President. The best lines in the little play are the expressions used by Lincoln in his speeches and writings, and it is needless to say that the familiar phrases brought down the house. The sketch tells a complete story and the action moves swiftly. The hero is accused, suffers terribly for a short time, but everything is finally straightened out, with the villain under arrest and the hero and his sweetheart locked in each other's arms, while the chief character looks on approvingly. Mr. Chapin achieved a distinct success and was capably supported by Morris Hamilton, James Cooley, Stanley C. Wood, Julian Barton, Thomas Kelly, Madeline Rivers and Moelle Tatum. The scene, as is usual with Lasky and Rolfe, was very carefully set, and gives an accurate picture of what the library of the White House must have looked like in 1865. Thomas Q. Seabrooke made his reappearance in a single specialty, in which he was more successful than on previous appearances in vaudeville. He opened with "The Bird on Nellie's Hat," from which he extracted some humor, following it with an amusing dig, and winding up with his worn-out song about "O'Hoolihan," which ought to be placed on a high shelf for good. "That" Quartette replaced Daisy Harcourt, who was too ill to appear. Harry R. Linton and Anita Lawrence scored in their amusing trifle, An Automobile Elopement. Mr. and Mrs. Adelman played superbly on xylophones, and Claire Beas's cats were a delight to the younger element. Rawson and June, the boomerang throwers; Alcide Capitaine, in her fine gymnastic act, and Blinn, Blinn and Blinn completed a good programme.

FACTOR'S.—The bill was headed by Jack Mason's Chicklets, a new act done by four attractive girls and Harry Piller, who won a good share of popularity at the head of Max Witt's Sophomores early in the season. The girls are Katherine Daly, Lulu Wells, Laura Lyman and Flossie Wilbur, and they all show the result of very careful training by Mr. Mason. The act is a singing and dancing specialty, and is full of action from beginning to end. Mr. Piller is an extremely lively and agile youth, who does not spare himself in any way. He would do well to train his voice down to a more even tone. At present his efforts seem forced, and a more easy, natural method would help him to win greater success. Mr. Mason can be proud of his latest act, as it is very neat and pleasing. The girls are dressed in bright green, and when the varicolored calicos are turned on the effect is the same as though the girls had made a change of costume. Collins and Brown were an added attraction, and they sang, danced and joked in clever style. Dorothy Drew offered a specialty of songs and dances that seemed to

please the patrons. Mr. and Mrs. Harry Thorne, in their familiar sketch, An Uptown Flat, in which they are assisted by George W. Watson and Bernice Childs. The old act is as good as ever, and again aroused unstinted hilarity. Tascott had some new songs, and his immense voice swept through the little theatre and out through the long lobby into Fourteenth Street, causing passersby to stop and listen, even if they couldn't look. The Dohols put on a few illusions, including one called "Noah's Ark," that mystified the audience and was well managed. Herr Saana, W. E. Whittle, assisted by May Newton; the Jalvans, Ned Fitzgibbons, Marr and Evans, La Centre and La Rue, and Walter Stead were also in the bill.

KEITH AND PROCTOR'S FIFTH AVENUE.—The bill was unusually strong, and in spite of the Christmas shopping craze drew very good audiences. It was topped by Fred Walton, who appeared in Clasp's Dream, giving his remarkable impersonation of a toy soldier. He was ably assisted by Madge Vincent, Madeline Chieffo, Dorothy Sadler, E. Holland and Edward Hilben. Another big act was the Military Octette and the Girl with the Baton, which never fails to win storms of applause. In the same class as the other acts mentioned was Ned Wayburn's Dancing Daises, headed by Dorothy Jordan. The turn is immensely pleasing, both to the eye and ear, and the tinsel numbers and smart dances, personally arranged by Mr. Wayburn, are very attractive. Charlie Vance made her first appearance this season at this house, and her friends were on hand in large numbers to enquire her new songs that she sings with so much ease and originality. Mary Dupont was on rather early, but that did not interfere with her success in the least, as in the sketch, Left at the Post, she has an act that is the best she has so far appeared in. It was written for her by J. W. Cope. Cameron and Flanagan have an old specialty called On and Off, in which they show a glimpse of the life of the vaudeville performer behind the scenes. The act contains some good lines and is a decided novelty. Watson's Fannyard, the Blatto Comedy Quartette, and Bellelaire Brothers were also in the bill.

KEITH AND PROCTOR'S UNION SQUARE.—May Tully, who scored an unequivocal success at the Twenty-third Street Theatre a few weeks ago, returned last week and again proved herself an actress of uncommon talent in Matthew White, Jr.'s little sketch, Stop, Look and Listen. The stage management is an especially admirable feature of the act, and for this Harry Leonardt deserves all the credit. Miss Tully's impersonations are splendidly done, and she carried the act splendidly. She is assisted by Maude A. Demarest and Archibald Curdie. George Evans continued for a second week to hand out a very amusing lot of talk, delivered in his inimitable way. He is booked here for a long run, and will add new "whenees" each week. The Four Harveys presented an admirable wire act. Harry Tate's company was seen in the sketch, Fishing, which has many amusing situations. Al Carleton talked and sang entertainingly, and Delphine and Belmore are a funny pair of grotesque musical artists. The Kitamura Japa, Althea Twins, McCreas and Poole, Adams and Mack, "Chalk" Saunders, and Alexis and Schall were the other entertainers.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Charles E. Evans and company in It's Up to You, William, by George Arline, made the hit of an excellent bill. Captain George Auger, assisted by Su Sylvia Hearne, Ernest Rommel, Caroline Hess and Judy Field, presented Jack the Giant Killer, which is a fine act for the youngsters. The contrast between Auger and his midget assistants is an amusing feature of the sketch. James Harrigan, the comedy juggler and monologist, was very popular with his breezy, bright line of talk and his well-known tricks. Lilly Seville, fresh from England with the latest London song hits, made a strong impression. Tom Edwards, who is also from across the water, gave the patrons an idea of what genuinely good ventriloquism is. His business and patter with the dummy baby is extremely ludicrous. The Olivetti Troubadours presented one of the most artistic musical acts seen at this house in a long time, and won repeated encores. Manning's Entertainers, who have a skit that is all life and ginger, were entirely successful, and the Mozarts, in A Cobbler's Dream, offered a neat little turn.

KEITH AND PROCTOR'S HARLEM OPERA HOUSE.—The Four Mortons, whose tour in Breaking Into Society was interrupted for a week, filled in the time here as headliners, and it is needless to say secured seventeen different kinds of hits. Dainty little Clara is more fetching than ever, and Sam, Kiltir, Clara and Paul gave her admirable support. Katie Barry, who had had scarcely time to draw a good breath since leaving Mlle. Sallie before she was whisked back into vaudeville, sang "Henry Brown" and other songs in her original and inimitable fashion, winning encores by the dozen. The Barrows-Lancaster company in Thanksgiving Day were highly amusing, and William A. Inman and company in Recognition won laughs. Blochson and Burns presented their grotesqueries and tomfooleries in a manner calculated to confuse a mummy. The Doherty Sisters helped to brighten up the audience early in the bill and prepare them for what was to follow. Bartholdi's Birds, the Bakers and the Duffin-Heddy Troupe also won their share of approbation.

HAMMERSTEIN'S VICTORIA.—Elise Fay was given a rousing welcome, and her new songs were vociferously encored. R. G. Knowles was uncommonly fine form, and the audience was loath to allow him to retire when he had almost exhausted his repertoire of new and old jokes and songs. Dave Genaro and Ray Baller, in their new sketch, Tony, which is now in splendid running order, scored a strong success. They were assisted by Eddie Simmons. Frank Bush was well down in the bill, but held his end up, as he always does, in superb fashion. Grace Emmett and company made a big laughing hit in Mrs. Murphy's Second Husband. The Twelve Navajo Girls, headed by Lillian Slegar, Lillian Given, Laura Sanderson and Eva W. Spears, were applauded. The Four Nightingales did a splendid acrobatic specialty. Proximi, the acrobatic specialist, and Kronemann Brothers, acrobats, were also in the bill.

ALHAMBRA.—Albert Chevalier counteracted the effect of the Christmas shopping fad, and the big house was filled at almost every performance. Mr. Chevalier sang some of the songs with which his name and fame are closely associated, and they were assisted by Eddie Simmons. Frank Bush was well down in the bill, but held his end up, as he always does, in superb fashion. Grace Emmett and company made a big laughing hit in Mrs. Murphy's Second Husband. The Twelve Navajo Girls, headed by Lillian Slegar, Lillian Given, Laura Sanderson and Eva W. Spears, were applauded. The Four Nightingales did a splendid acrobatic specialty. Proximi, the acrobatic specialist, and Kronemann Brothers, acrobats, were also in the bill.

and Tony Pearl were seen in a new act that was received with applause.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Master Gabriel attracted large numbers of shoppers, who did not wish to have their little ones miss the antics of Buster and his dog in Al. Lasky's sketch, Auntie's Visit, George All shared the honors with Gabriel. Melville Ellis piano-logged and sang in clever style and pleased those who relished refined entertainment. Brown, Harris and Brown, Emma Francis and her Arabs, Elsie Boehm, Cooper and Robinson, Mlle. Chester and her statue dog, and Alvin and Kenney contributed to the success of the bill.

HIPPODROME.—Neptune's Daughter and Pioneer Days drew very large audiences who thoroughly enjoyed the magnificent spectacles. The Curzon Sisters, Patty-Frank Troupe, Marceline and others scored hits in the olio.

The Burlesque Houses.

DEWEY.—Minor's Bohemian Burlesquers offered an entertainment that made a strong appeal to very satisfactory houses. It was the New York debut of the company this season, and it was given a cordial welcome. A Day in Arizona is the opening burlesque, and the "closer" in which Andy Gardner is featured, is called Fun in a Sanitarium. An excellent olio introduces Marcel Carver and George Hagen, the Musical Stars, George T. Davis, and George M. Barton and company. A travesty on the Curzon trial was a special feature and caused much amusement. This week, Reilly and Woods' Big Show.

CIRCLE.—Bonita and the Wine, Woman and Song company have scored a genuine success, and there is usually a long line of patrons buying seats in advance, while the speculators have reaped quite a harvest from latecomers. The engagement has been extended indefinitely.

GOTHAM.—The Merry-makers made everybody feel merry as they sang, danced and joked in lively fashion. Hits were made by the Clipper Comedy Four, Nelson, Milledge and Casey and others. This week, Brigadiers.

MURRAY HILL.—The Rose Hill Folly company, which has an established reputation, scored its accustomed success, with George W. Barton and T. F. Thomas in the lead. This week, Night Owls.

LONDON.—The Colonial Belles gave an up-to-date entertainment that was received with applause. This week, Imperial Burlesquers.

MINK'S BOWERY.—The Twentieth Century Girls, with Tona Hanlon and others, were seen to advantage by large audiences. This week, Thoroughbreds.

MINK'S EIGHTH AVENUE.—Frank B. Carr's Thoroughbreds scored heavily with A Run for Your Money and The Union Man. This week, Washington Society Girls.

HARLEM MUSIC HALL.—Rice and Barton's Extravaganza company, with Charles Barton in his merriest mood, pleased good crowds. This week, City Sports.

GENTRY BROTHERS' CIRCUS SOLD.

The Gentry Brothers' Dog and Pony show, one of the greatest money-makers in the history of amusement, was sold last week to the "C. Speers, formerly manager of the Oden Theatre in Marshalltown, Ia. Mr. Speers represented M. W. Savage, of Minneapolis, the millionaire owner of the International Stock Food Company, who will be the real proprietor of the enterprise. Mr. Savage is unacquainted with the routine of the amusement business, but was so impressed with the proofs of profits made in the past, that he was very glad to put his money into it, and has appointed Mr. Speers a general manager. At a large salary and a percentage of the net receipts that should make Mr. Speers' income a very comfortable one. The Gentry Brothers, of whom there are four—Henry R. William, Walter and Frank—have become millionaires through the tricks of the dogs and ponies, and have been anxious to retire for some time past. Up to a few years ago, the circus was divided into four companies, with one brother in charge of each. It was found expedient, however, to send out only two companies, each of which was double the size of the smaller ones, and consequently did a much larger business. Two of the Gentrys were thus enabled to remain at home, looking after the office work incidental to the proper management of the enterprise. The name of Gentry in connection with pony and dog shows has been a household word for years, and according to report, Mr. Savage, the new owner of the circus, stands a good chance to add to his millions by his shrewd investment. The home of the Gentrys is in Bloomington, Ill., where the four brothers own practically the whole town. While they were anxious to sell the circus, they wanted to make sure that it would fall into the hands of someone who would keep on the high standard they had set. They are satisfied that under Mr. Speers' direction, the Gentry traditions will be maintained and that the enterprise will enjoy many more years of prosperity. Mr. Speers will have the benefit of the active assistance of one or two of the Gentrys for at least one season. The Gentry Circus is at present in winter quarters at San Antonio, Texas, and Mr. Speers has gone there to start preparations for next season.

T. NELSON DOWNS BUYS A THEATRE.

T. Nelson Downs, known all over America and Europe as the "King of Kola," last week purchased the Bijou Theatre in Marshalltown, Ia., from M. Tarlton. Mr. Downs' home is in Marshalltown, and for a long time he has been anxious to go into business there, as he is getting tired of globe trotting and wants to settle down. He will not remain in Marshalltown all the time, however, as the demand for his services is so insistent that the managers will give him no rest unless he consents to play a dozen, but will devote a large portion of his time to the task of conducting his theatre, and will engage a competent manager to look after the house while he is on the road. From observations made in various parts of the world in which he has appeared, Mr. Downs has drawn some conclusions as to how a vaudeville theatre should be managed, and if his plans are successful he will undoubtedly branch out and may at some future date control a big circuit. He has booked himself as the principal attraction for the opening under his own management, week of Dec. 23, and as an extra attraction will have a friend of his named E. H. Martin, a capitalist of Webster City, Ia., who is to play for a week to cancel a bet. Last summer Martin made a bet with Downs that he could dive from a bridge to a river forty feet below and swim a mile down stream. If he failed, he agreed to play a week in vaudeville in Downs' home town, and the people of Marshalltown will enjoy the spectacle of a man worth many thousands, entertaining them with Swedish stories and whistling solos. This attraction should start Mr. Downs' venture with a boom, and his thousands of friends in the profession will wish him every possible kind of luck in his new venture.

"NERVY" GALLARD BITTEN.

Gallard, the lion tamer, who is known as "Nervy" Gallard, on account of his fearless nature, was badly bitten recently by the lion "Baltimore" during a rehearsal at the Bostock animal entertainment at the Opera House, in Gallinolia, O. "Baltimore" is a lion with a record as a man-eater, and when he sprang on Gallard and fastened his teeth in the trainer's right arm, just above the elbow. Gallard knew he would have to fight for his life. He managed to make the animal release its hold by prodding him with a steel rod. The lion made another attack, and a number of employees came to Gallard's assistance and cut the beast at bay until the trainer could escape from the cage. "Baltimore" has already killed two men, and a few years ago injured the famous trainer Bonavita, so badly that his arm had to be amputated.

MELVILLE IN AUSTRALIA.

MELBOURNE, Dec. 28.

Motogiri and company arrived here from Sydney, N. S. W., and opened at the Melbourne Opera House, controlled by Harry Richards, a vaudeville creating one of the biggest successes that has ever been witnessed at this theatre. The audience insisted on five curtain calls, and the performers were satisfied that what they had done was really what they thought it was.

Harry Richards arrived from London on the 26th, looking remarkably well, although he had quite recovered from his recent accident in London, when he was knocked down by a passing cyclist while he was attempting to cross the street. He arrived in Melbourne and remained one night to witness the current programme, of which he expressed great satisfaction, and left the next day for Sydney, where he makes his home in a palatial residence situated on a very picturesque spot on the harbor, called Darling Point. Here he is surrounded by every comfort that money can buy. He keeps no less than five carriages and many beautiful horses at his disposal, a motor car and a large electric launch for excursions to the numerous resorts about Sydney harbor.

Having remained at the Tivoli Theatre two months, I had a good idea of Sydney and its environs. A Government order, to be got at the Colonial Secretary's office, entitles the visitor to the right of inspection of all the public buildings, which include the asylums, jails and the training ship for boys that is anchored in the harbor. Daily excursions on the many boats that take passengers to beautiful resorts will find a good deal of occupation for any one who has spare time to devote to this purpose, and it will not be regretted. There are spots that compare favorably with some of the charming places I saw in Switzerland.

The first question the Australian asks you is, "Have you seen the harbor?" You will get this morning, noon and night, and even on the steamer you will be told of it before you arrive. After you have seen the beauties of the harbor and its surroundings there is not much of interest in the city proper. The whole place resembles a Western mining city in America. The people are imbued with a half-Sauvage and half-English spirit. They are very sociable, and make acquaintances right on the spot without any formalities. Horse racing is the vital topic, and great enthusiasm is the rule over all events of this nature. The Melbourne Cup, the big race of the year, is at present occupying every one's attention, and although it is a week off, rooms are being engaged. It is estimated that the attendance at this meet is the largest in the world, even exceeding that of the famous English Derby. One hundred and ten thousand persons are considered a good average attendance for the Melbourne Cup.

Two circuses have arrived and opened in Melbourne in close proximity to each other, in consequence of the crowds expected here during Cup week. They are doing a lot of work in the way of drawing crowds from each other, as one is situated on one side of the road and the rival on the other, about 500 yards away. One circus is run by Wirth Brothers and is a permanent Australian circus. The opposition is run by the English Bostock and Wombwell, who have been away from England for about two years, touring New Zealand and Australia, with a menagerie and vaudeville entertainment. They have no ring, but it is billed as a circus. As an extra attraction, Professor Bonner has hypnotized an American called Williams, and buried him alive for a week, to be awakened next Saturday night. People are allowed to go during the day and see him lying in his "grave" through a large opening at the top that enables one to look down and see him lying on his side about six feet below the surface. There is a good current of air so going down so I don't think he will be very uncomfortable.

A strong troupe of Japanese tumblers and jugglers and others constitute an attractive bill while at the Wirth Circus among the big acts I see the Herbert Brothers, aerial artists, well known in America. They are making quite a success here, and with a good circus consisting of the latest novelties, it is not to be wondered if Harry Richards has a tremendous opposition for the coming three weeks that these counter attractions are going to stay here, besides there were three openings here on Saturday night, consisting of The Little Stranger at the Princess Theatre, The Belle of New York at Her Majesty's and Fun on the Bristol at the Royal, with J. P. Sheridan in the title role. I understand there are more openings to follow as soon as the Melbourne Cup week is in full swing. Notwithstanding all this crowds are attracted to Richards's to see his present programme, which is headed by Motogiri.

The Alaskan woman and man who execute some clever stunts in a highly rated style, find great favor. The male end of the tented pair is exceptionally clever tumbler, and the woman is extremely good with her pantomime, which is executed with much grace.

Les Cabiles, hand balancers and contortionists, are scoring heavily, as they did in Sydney. Harry Lewis, a quaint singing comedian, who has been engaged by Percy Williams for his circuit, is also on the bill. Irving Sayles, once of Styles and Pope, colored comedian and singer, who has been with Richards for fifteen years, goes well. I don't think he will ever think of leaving this firm, as he just changes from Melbourne and Sydney and back again. Of course, he has to change his songs frequently.

Salambo, of fire-eating fame, is at the back of a big enterprise here, which is running a Dreamland this summer at St. Kilda, the principal watering place near Melbourne. It is only three miles from town and is easily reached by a good service of cable cars and steam railroad. If he can get the right number of people coming, the undertaking ought to be a success. He is providing "helter-skelter," "roundabouts" and all the novelties that he can put on five acres of ground. All that is wanted when he opens Cup week is a spending Coney Island crowd that will take in everything whether it is good or not, just for the fun of the thing. I will write more of Dreamland after it has opened.

Another opening took place last night at a place called "Princess Court," which is about three acres of ground devoted to the same purpose as Dreamland. This latest is and has been a permanent institution here and is situated next door to the Bostock Circus. Besides this, last night was also the beginning of what is termed the Henly regatta on the Yarra River. The regatta attracted enormous crowds to the banks of the river. This free attraction on a hot summer night (as that is the season of the year here at present) drew such immense crowds that the wide thoroughfares were just one long line of humanity. This opposition had its effect in diminishing the receipts of indoor entertainments.

Last night (Saturday) was the night selected for the awakening of the man Williams that had been "buried" last Monday. He was laid out on a table and after many mesmeric passes by the professor was restored to a sense of wakefulness. He caused some amusement by drinking a huge glass of beer as soon as he awoke. The mesmerist Mr. Bonner tried to explain to the public why it was that during the week several persons saw the sleeper lying on his back and others saw him lying on his side. This he said was a state of things permitted while in the hypnotic state, but not in the cataplectic condition.

Melbourne is the best laid out city in Australia. Every street is planned with mathematical precision, after the style of the modern cities. Many of the thoroughfares have quite a Continental look for in the center of every wide street is left a space for flowers and trees, and special roadways on either side for carriages and other vehicles, leaving the other parts entirely free for the street cars, of which there is a splendid service built from American models.

Richards's Theatre is a modern structure that I am informed cost about £100,000 to build, not including scenery and decorations. It is a fine theatre, large and well equipped; quite an improvement on the Tivoli house in Sydney, which is much inferior in every respect. The Tivoli Theatre, however, is a veritable gold mine, standing room often being at a premium. Mr. Ayden,

CHARLES HORWITZ, 34 E. 21st St., New York

WHITE RATS EAT BEEFSTEAK.

The White Rats held a Christmas "scamper" at the Hotel Metropole on Friday evening last, at which 180 members were present. The affair was arranged as a beefsteak supper and was thoroughly enjoyed by everybody, as there was no formality and the best of good feeling and good fellowship prevailed. A number of impromptu speeches were made, but George Fuller Golden made a carefully prepared address, giving the history of the organization, and the members of the staff of wit aimed at his fellow members. E. C. Mudge, the present Big Chief, presided, and Fred Niblo told of his experiences in London as an entertainer. Others who added to the festivities were Tom Nawn, Jack Norworth, "That" Quartette, and Lee Harrison. Several new members were initiated and a number of the old-timers who had come back to the fold were reinstated.

G. F. GOLDEN AN EDITOR.

George Fuller Golden, who has completely recovered his health in the Adirondacks, will shortly begin the publication of a monthly called *George Fuller Golden's Journal*, which he announces will be "a budget of sense, nonsense, philosophy, humor and general interest." Mr. Golden calls his paper a "maglet," which means a small magazine. The subscription price is \$1 a year, which may be sent to Mr. Golden at Hazen Lake, N. Y., or to the New York representative of the *Journal*, Mart M. Fuller, who with James F. Dolan is the theatrical representative of the Valley Land and Improvement Company, with offices at 104 East 125th Street, New York.

MORE VAUDEVILLE IN DETROIT.

On Sunday, Dec. 30, the Lafayette Theatre in Detroit will be transformed into a vaudeville house, under the management of Harry H. Lamkin, who has had much experience in vaudeville matters in Detroit. The bookings will be made through the offices of William Morris, and the same class of attractions that appear at the Williams and Hammerstein houses will be presented. The engagements will open on Sundays and close on Saturdays, and the house will be under the immediate supervision of Mr. Lamkin, who is having it redecorated and repainted inside and out, so that it will present a spick and span appearance at the opening.

ELIZABETH MURRAY DINED.

A dinner was given in honor of Elizabeth Murray at the Majestic Hotel, Philadelphia, on Wednesday evening last by about fifty of her friends, including a number of women. The affair took place in the Dutch room in the Grotto of the hotel, and each guest received a souvenir containing a picture of Miss Murray, surrounded by all-homelike of some of the characters in which she has appeared. After the dinner the participants who have talent entertained themselves, and the guest of honor was called upon to render some of her favorite negro melodies.

VAUDEVILLE JOTTINGS.

Members of the Highways Burlesque co., who lost all of their belongings in a theatre fire in a Kansas town on Dec. 6, wish to express their gratitude to members of Wonderland and the Blue Ribbon co., and especially to Mary Marble, Mr. Hyde, and Mrs. Nell Halcate, for assistance rendered. All the trunks were returned and the young women saved only the clothes they wore. A collection was taken by the Wonderland and Blue Ribbon co., and a sufficient sum raised to supply the more pressing needs of the sufferers.

Josephine Scott's bookings for December are at Marcellus and Niles; for January, Monte Carlo, and February, March, April and May, South Africa.

All Lively has decided to remain as musical director with Shepard's moving pictures, and will be with that attraction for the rest of the season.

Paul Pilkington, Billy Kenney, and Grace Johnson opened their road tour over the International circuit in Charles Ulrich's play, *The Doctor*, at the Alvarado Theatre, Bay City, Mich., Dec. 9. Mr. Ulrich has booked his act for a long season on the Pacific Coast.

Charles Ulrich's new comedy sketch, *After the Opera*, will go on tour over the Morris circuit, beginning at Joliet, Dec. 24. Charles W. Ellicott and Beale Gifford will be seen in the leading roles. Jack Miller has been engaged by Mr. Ulrich for the part of the tramp in his new comedy sketch, *The Tramp*, and will start on the Morris circuit early in January.

Judge Ely, of the Municipal Court in Boston, did not know what the meaning of "get the book" was until a prisoner was charged, a few days ago, with creating a disturbance at the Columbia Theatre. The culprit said he was told that he was complying with the wishes of the house when requesting the "book" for the amateurs, and he was discharged.

Ollie Young and Brother, after a successful season with Ringling Brothers' Circus, are back in vaudeville, playing at present on the Orpheum circuit, and having the entire Western circuit of houses, which will keep them busy until next June.

A theatre party of 1,100 persons attended the Hippodrome on Dec. 14. The party consisted of visiting agents and superintendents of an insurance company, many of them accompanied by their wives and daughters.

Justice Spencer, sitting in the Supreme Court, in Brooklyn, on Dec. 14, threw out of court the case of Mrs. May Lawrence, who sued Oscar Hammerstein for \$25,000 for damages alleged to have been sustained in 1904, when a man fell from the balcony, striking the plaintiff, who was seated beneath. The counsel for Mr. Hammerstein argued that Mrs. Lawrence had not proved her case, and his motion to dismiss the suit was granted.

Mr. and Mrs. Howard Truesdell have made such a strong impression in the West that they have been asked to play return dates in many places. They were obliged to decline, however, as their time is fully booked in the East.

Arthur Lane, manager of the Unique Theatre, Sheboygan, Wis., has inaugurated a series called Lane's Travel Talk, consisting of pictures taken by Lane himself in Europe and America, with short verbal descriptions.

Pearl Irving opened at the Boston Theatre, Lowell, Mass., Dec. 17, for the season, to put on numbers in the stock burlesque co.

Waller and Magill, who have been meeting with great success through the Middle West, where they were a feature act, have been booked solid until June, 1907, by the Western Vaudeville Association.

A new cheap vaudeville theatre, called *The Jewel*, is booked to open this week in Omaha, Neb. Several performances a day will be given, the entertainment lasting one hour.

The Trocadero Quartette has been very successful since they left the co. playing *Around the Town*. They are doing sixteen minutes in one, using gentle make-up, with straight comedy work. Their time is being booked through the Western Vaudeville Association.

Edward Waldmann, after his successful tour to the Pacific Coast and back as headliner in vaudeville, and playing a few weeks around Chicago on the one-night stands with his co. in *The Merchant of Venice*, has returned to New York to organize a co. and play the large vaudeville theatres of the East in his condensed version of Dr. Jekyll and Mr. Hyde. The act plays twenty-five minutes, with a cast of five people, and has special scenery and electric effects.

The Singing Lesson, the new one-act farce by J. Clarence Hyde, in which George C. Bouffice, Jr., and Bertha Waltzinger are appearing in vaudeville, will shortly be seen in New York.

John P. Sully, Sr., on behalf of his son, who is named after him, claims that the boy was the original Johnnie Boston-Brown. Credit for this distinction was erroneously given to another lad by a New York paper, and Mr. Sully wishes to have his son placed in a proper light.

Judge Thomas H. Harvey, of Huntington, W. Va., is erecting a new theatre, which will be used for vaudeville. When completed it will be under the management of H. H. Howard, of Anderson, Ind.

Albena Brothers, trick wooden-shoe dancers, are pupils of Claude M. Alvine, who has booked them solid for fourteen weeks in vaudeville.

Albert D. Olin and Lola Irene Barker, a sketch team playing Western vaudeville circuits, were married at Hudson, Ia., Dec. 15, and left the next day for Omaha, the home of the groom, to spend their honeymoon.

A new vaudeville theatre is projected at Cedar Rapids, Ia., that will be erected during 1907.

The owners of the Majestic Theatre at Birmingham, Ala., will erect a vaudeville theatre in Chattanooga, Tenn.

Alice Johnson has in contemplation a sketch in

vaudeville from the pen of a well-known writer, and as it is very well written and original in character, she feels that if she undertakes it it will be most successful, as it is peculiarly suited to her talents.

The Two Boys (Harry and Flora Blake) have a new sketch called *The Man in the Moon*, that they are presenting in business with success, carrying their own scenery and effects.

The many friends of John P. Moak are awaiting with interest his debut in vaudeville. Mr. Moak is widely known in the West and Rocky Mountain country as a platform entertainer in song and story. His voice is so unique and original in character, and so thoroughly suited to that business, and dash that breathes of the plains, that he is expected to win instant favor in New York as an innovation in vaudeville.

Sylvester, Jones, Pringle and Morrell ("That" Quartette) may bring an action against the Keith and Proctor Amusement Co., owing to a difference that arose last week when they were booked at the Union Square. Their date was changed to the Harlem Opera House, and it is alleged that they refused to consent to the change, as they are booked later on at the Alhambra. They reported at the Union Square, but were not allowed to appear. They were subsequently engaged to play at the Colonial, replacing Daisy Harcourt, who was ill.

Benjamin Marlow, the acrobat, and Mabel Rose, both members of a burlesque co. playing recently at the Century Theatre, Kansas City, were married on Dec. 11 at the Kansas City Court House.

William Lawrence, who has played Joshua Whitecomb in *The Old Homestead* for the past three seasons, has a vaudeville sketch in readiness for the summer. It is a rural play and embraces comedy, pathos and heart interest. Mr. Lawrence will be supported by Mrs. Frank Knapp, who has been sixteen years with *The Old Homestead*. The sketch was tried out a few days ago at the Union Square, and three curtain calls rewarded the players at the finish. More satisfactory, however, was a contract for a long engagement over the Keith and Proctor circuit, beginning in the late spring.

A runaway horse caused a good deal of excitement at Keith and Proctor's Harlem Opera House one night last week, by dashing into the lobby. He was caught before he had done any damage.

Prof. Woodward returned last week from the West Indies, sadder but wiser. He had planned to make a long tour of the islands, but after one week in Port Antonio and another in Kingston, he decided to return to New York, as he found that there was no demand for his style of entertainment. He will begin a vaudeville tour this week.

Rev. Dr. Percy Stickney Grant, pastor of the Church of the Ascension, in a sermon on the subject, "Should theatres be opened on Sunday?" recently said: "Who are the people who demand that the theatre be closed on Sunday? They are not the labor unions; not the actors or actresses; not the men who pay for the tickets. They are the men in control of the show business in this city."

The Arcade Theatre, in Toledo, will hereafter be devoted to burlesque. Abe Shapiro will manage both the Arcade and the Empire, both of which are controlled by Hartig and Reamon.

Albert Belford, a vaudeville performer, and his wife and a six months old baby, were found in a starving condition in Toledo last week by some members of the Red-Tail Burlesque co. who saw to it that their wants were relieved at once. A collection was taken up among the theatrical people playing in Toledo, and a sum was raised sufficient to enable the Belfords to go to Chicago, where they have friends.

Christmas presents of toys and candy are being distributed this week to all the youngsters at Keith and Proctor's Fifth Avenue and Twenty-third Street theatres. Santa Claus is stationed in the lobby of each house, and as the youngsters enter they receive their gifts from Santa's hands.

Jerry Moogah, member of the Van Amburg circuit, W. E. Franklin, E. E. Wallace's advance agent, and J. O. Talbot, of Denver, were in Peru, Ind., last week, for the purpose of buying the Great Wallace shows. It is said that these three men propose to take over the show of E. E. Wallace a part owner, thus giving them an opportunity to use his name for the prestige it will bring.

Marshall P. Wilder is sending out some new postal cards, containing seven views of his face, running from grass to grass. The pictures are named after the days of the week, winding up with a broad grin for Sunday.

Farmer Jones and his wife and their trained pigs and fowls opened at the Acme Theatre, Sacramento, Cal., Dec. 10, after a rest of six months at their home in Garden, Ohio.

Mr. and Mrs. Gardner Crane return to New York next month to fill engagements in all the Keith Proctor theatres, presenting *Everybody's In*. During the New York engagements Mr. Crane will arrange the details of Mrs. Crane's starring tour in a four-act comedy drama, in which she is to assume nine dissimilar roles.

William F. Armstrong, formerly a newspaper man in Washington, but now one of the Three Armstrongs who do the basket cycle whirl, and May Ashton, a fancy dancer, were married in Toledo, O., Dec. 6, by Rev. Cyrus Townsend Brady. They were connected with the marriage. Miss Ashton saved Armstrong's life by catching him one night as he fell from his wheel. He was seriously hurt, and the bride of a few days ago helped to nurse him during his illness.

Marie Dressler, in a new vaudeville offering, will be the headliner at the Colonial Theatre week of Dec. 31.

Daniel Mullen, who has been in North Adams, Mass., for some time past, will soon start a tour in vaudeville. He was formerly of the comedy team of Mullen and Dally, with Harris' Minstrels.

John J. Ryan, according to recent reports, has no intention of severing his connection with vaudeville, but has plans in this direction that will cause a sensation when they are ready for publication.

Marie Stuart, who is in vaudeville with Clayton White, was annoyed a few days ago by seeing a picture of herself in some of the daily papers with stories of her supposed collapse. She had been confounded with the sister of the late Stuart Robson, who had been removed to Bellevue, and whose name is similar to that of the vaudeville star.

Maudie A. Demarest, who is supporting May Tully in the sketch, *Stop, Look and Listen*, was formerly known as Maudie Adams. She decided to change her name to avoid confusion with Maudie Adams of Peter Pan fame.

Prince Robert de Broglie and his wife have closed an engagement with the Tivoli Music Hall, in London, where they will appear for four weeks, beginning Jan. 7. Later they go to the Empire, London, and then to Berlin.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Henry Lee will head the Christmas bill at the Orpheum, with Henri French dividing the honors. Other attractions are the American Comedy Four, Charles R. Sweet, Three Meers, Elzangi Troupe, Johnson and Hardy, Artola Brothers, and Tolly Day's dogs. Master Gabriel will be back again at Keith's, and the quickest return engagement on record, and the other acts will be Cameron and Flanagan, Gillett's dogs, Elmer Tenley, the Weisskops, Crane Brothers, Cooper and Robinson, Alvin's monkey, Seymour and Hill, Harris and Harris, Delany Deane, Conrad Deane, and Brother Kenny and Hollis, Farmer and Gilbert, and Harry and Francis. —Howard Athenaeum: Six Samois, Arab, W. J. McDermott, Whitman Sisters and Willie Robinson, Alvin's monkey, Bernard, Edna Hewitt, and the Minstrel Mads, the two musical Monks, Cook, Low Benedict, Bob Desmond, Alton, James and Joseph Maxwell, and Mesame. The Birth of the Sunflower will be a special feature. —Orpheum: John Bradley, Thomas Bullock, Harry Downing, Grace Woodruff, May Vincent, Harry Russell, R. K. Hawkins, Helen Quaker, W. O. Johnson, and Henry Du Riviere. —Bob's Knickerbocker Burlesquers will be at the Palace. —With Al. Beers' Big Beauty Show at the Lyceum will be Fay, Coley and Fay, Florence Huxley, and others. —Items: Willie Edouin made a special hit at the Orpheum this week. He came here late in the evening, when he was last seen in this city. His sketch, *Passing a Life Insurance Examination*, contains many novelties. —Artists from Keith's went out to Harvard this week and gave an entertainment at the Harvard University, the chief hit being scored by Fitzgerald and Gilday. The entertainment was in charge of A. Paul Keith, who graduated from Harvard five years ago. JAY HENTON.

CHICAGO, ILL.—At the Majestic week 24-25: Rose De Haven Sextette, Mary Norman, O'Kabe Jay Troupe, Clifton Crawford, Zessie and Vernon, Nat Holmes, Collins and Hart, the Madcaps, Fredie Three Cartmells, Howard and Rutherford, Robert Eldredge, Davis and Davis, and the Comedy Four. —Haymarket: Carlotta the Marvel, Rice and Cady, Camille Comedy Trio, Eleanor Park, Grand Opera Trio, Jack Gardner, Lucy and Lecler, Grand White, Bert and Bertha Grant, Howard Morris, Lea and Fay Durbelle, Bedini and dog, Sampson and Zeebo, and Three Sisters Coyne. —Glympic: Padette's Orchestra, Ben Welch, Chink and co., M. M. Brooks, Philary and Burke, Rafavette's dogs, Minnie Kaufman, Black and Leslie, Al. Coleman, Katea Brothers, Potter and Harris, Blossom Robinson, Hay and Tomas, Case, and Martin and Bliss. —Items: Walter Jones was welcomed to his home city very cheerfully, and Mabel

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Jack Mason's "Chicklets," one of the best girl acts in vaudeville, is singing "Somebody's Waiting for You," "Iola," and "Won't You Throw a Kiss to Me, Linda?" and their act is one of the season's successes.

Willis Woodward and Company are publishing "Let's Make Up with a Kiss," a new waltz song with lyric and melody by M. Montrose Geduldig. The song is expected to prove a hit, as both words and music are above the average.

Stern's new folio, "A Modern Classic Repertoire," should prove specially valuable to teachers and pupils, as well as to singers generally. In it are found compositions by Chopin, Paderewski, Moszkowski, Godard and others.

Fred Fischer's beautiful novelty song, "If the Man in the Moon Were a Coon," published by Will Rousler, of Chicago, is attracting a great deal of attention. It can be heard in New York at Len Spencer's exchange.

The Thompson Music Company, of Chicago, is having success with its new songs, "In the Good Old United States" and "The Glorious Highball."

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by the Victor Kromer Company, gives promise of great popularity. Another song by the same writer, Bob Adams, is now out, entitled, "Won't You Let Me Put My Arms Around You?"

From the Leo Peist Publishing House it is announced that Collins and Collins are featuring "Fare Thee Well, My Old Kentucky" and "Gracelyn Whitehouse is having great results with 'The Bull Frog and the Coon.' Sinclair and Covert, with Confessions of a Wife company, are also scoring heavily with "The Bull Frog" song.

ALBANY, N. Y.—Proctor's (Howard Graham, mgr.): Capacity audience 10-15, saw Mr. and Mrs. Gen. Hughes, four musical Sisters, Murphy and Francis, Dave Lewis, Perry Corvey, Alvin and Schall, Lily Seville, and Bartholomew's. Business to capacity week 17-22. Capital bill embracing Ollie Bernac's Circus, Julia Redmond and co., Holdsworth, Arle Dugwell, La Tour Sisters, Lawson and Hanson, and Cal Stewart, and Quilhan and Mack. GEORGE W. HERRICK.

BUFFALO, N. Y.—Shaw's Trifles Frigates, Maria Cronin and co., Marco Twain, Four Feds, George Wilson, Wylie's dogs, Rae and Brueche, and Gertie Brothers 17-22. The Bachelor Girls, with Pupets as headliner, did a big business at the Garden week 17 and gave satisfaction. —William E. Watson's Burlesquers was the attraction at the Lafayette. Business was great. P. T. O'CONNOR.

OMAHA, NEB.—Business as usual is evident at the Orpheum Orpheum. For week of 14 we have Emma Rose, Fred Watson and Marjorie Sisters, Runnet Derry and co., Violet Dale, Pupets, James Callan, and The Four Hairs. Everything is good. —At the No Name Theatre Lulu Thon, Weaver and Lambert, Bertha Heller, Bobby Fields and Maudie Maudie, and Charles Davis. J. R. KINGWALT.

SAN FRANCISCO, CAL.—Orpheum: Charles Morris, Mlle. Delia, The Witch's Care, Bellman and Moore, Fred Lohman, Eckly Brothers, Julia Steger and co., Katherine Nugent, and Faltay and Becker. —The National presents continuous vaudeville. —The new Alcanor, on Ellis and Fillmore, is nearing completion and is to be opened about Feb. 1. OSCAR SIDNEY FRANK.

SCRANTON, PA.—Family (H. R. Smith, mgr.): Hansen's Band (local) 15 played capacity. Harry Wooler and Sig. Cusumano made hits. Frank Harty and co., Robert's animals, Dorothy Barlow, Axell and Dahl, Ethel Clifton and co., and Mable Walsh 17-22. Bill and Louisa good. —Star (George Nelson, mgr.): The Brimlows 17-22. Co. and Hanson good. Jolly Girls 24-25. C. E. DEYMAN.

DENVER, COL.—Orpheum week 17: Vance, Julie McCree and co., Gus Edwards' School Boys and Girls, William Brothers, Austin Walsh, Mlle. Alexandria and Moss, Bertha, and Fern and William. —Society (H. Lohelak, mgr.): Martine and Martine, Emma and shires, Two Franceses, and Burgess Sisters.

BALTIMORE, MD.—The vaudeville at the Maryland 24-25 comprises Ned Weyburn's Dancin' Daisies, Zena Keefe, Johnny Jones, Mable Allen, Four Danbers, Lee Tong Poo, and others. —The Ritz-Sandley will be at the Gayety. —Dreadnought Burlesquers will appear at the Monumental.

HAROLD RUTLEDGE.
WASHINGTON, D. C.—The bill at Chase's 24-25 presents Creamy and Darryl, Volia, Dave Lewis, Foster and Foster, Cook and Madison, Murray K. Hill, and the Baisers. —The Lyceum offers The Merry Madmen. JOHN T. WARDE.

DETROIT, MICH.—At the Temple 17-22 were A Night in English Vaudeville, Carlton Macy, Maudie Hall and co., May Belfort, Three Richman Brothers, Handy and Wilson, the Royal Musical Fire, Billy Van, and the Six Peerless Novelties made up a strong bill. THOMAS CARNEGIE.

SAGINAW, MICH.—Jules (C. A. Sargent, mgr.): Himm, Bomm, Mize, Harry Gooding, Marjorie and Rich, Kimball Sisters, Rogers and Evans, Harrington and, Himm-Kimball Troupe 14-22. Very good bill; excellent business. T. A. SAYLER.

NEW HAVEN, CONN.—Poli's (F. J. Windisch, mgr.): Fred Karno's Comedians, Metropolitan Grand Opera Trio, Estelle Wardette and co., Farnell-Taylor Trio, De Fay Sisters, Tossing Austria, and Gilday and Fox pleased good houses 17-22.

TOLEDO, O.—At the Valentine 17-22 Hill and Silvan, World and Kineton, Kelly and Kent, Four Satchell Sisters, Carroll Johnson, Evans and Evans, Deltorilli and Gilmunda. At the Empire, the Bonton Burlesquers, to fair houses. C. M. EDSON.

TORONTO, ONT.—Shaw's (H. Shea, mgr.): Edwin Arden and co., France Eppert, Empire Comedy Four, Mr. and Mrs. Allison, John Jones, Bertha and Prescott, and the Comedians planned 17-22. —Star (P. W. Stair, mgr.): Jolly Grass Widows entertained crowds. J. ALEXANDER McNEIL.

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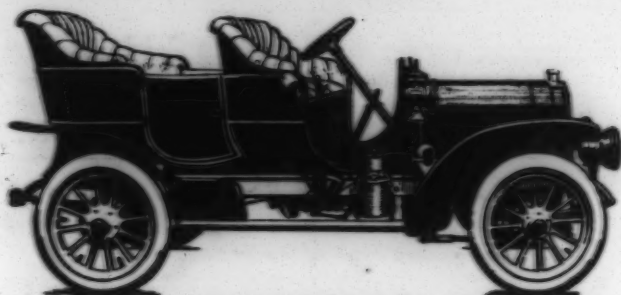


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